RCA
SOUND SYSTEM

Kinematograph WEEKLY
LARGEST NET SALE: OVER 6,100 COPIES WEEKLY
Certified by the Audit Bureau of Circulation
No. 2,275 Thursday, February 1, 1951. Vol. 407.

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IT'S OUR BUSINESS
TO BETTER
YOUR BUSINESS

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Continued on page 10

It's RED Hot!

Monarch presents another first-class exploitation Subject feature which is as up-to-date as to-day's front page headlines

KOREA PATROL

A Jack Schwarz Production
starring Richard Emory, Benson Fong and oriental actress Teri Duna

Trade Show—HAMMER THEATRE, Wardour St., W.1
FRIDAY, FEB. 2nd, at 10.30 a.m.

A MONARCH RELEASE

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The Chance of A Million

THE latest proposals of the National Film Finance Corporation to deal with the British production crisis deserve the closest consideration of all sections of the industry. The announcement last week confirms earlier reports.

In some quarters it is considered that the whole scheme is designed to give financial assistance to vertically integrated combines which should subsidise production on their own account. The fact is that both the Rank Organisation and ABPC are supporting a certain amount of production; but only as much as they can afford.

The new NFFC scheme, suffering as it does from some disadvantages, is a compromise on the best business lines. The two new companies at GFD and ABPC will ensure to producers a distribution guarantee (and a good chance of a circuit release), they will be assured the services of the most efficient production plants in the industry and they will be given some continuity of production. The fact that the combines may benefit from this arrangement is no reason to condemn the scheme.

The main critics are the technicians, who complain because 100 per cent. of the finance has not been put up for another co-operative film to follow "Green Grow the Rushes." If the NFFC gave ACT the money it wanted, instead of telling it to use the normal channels for obtaining finance, then fewer films could be made. NFFC is spreading the money it has left in a way that should promote the production of more films—only the Communists within the industry want fewer films made, with the worse unemployment chaos which would follow.

James Lawrie indicated that no immediate additional loan from the Government can be expected. So the NFFC must do the best it can with the money (a little more than one million pounds) available to it. The scheme is one which will supplement and not replace the normal functions of the Corporation. The NFFC behaviour during recent months has not been perfect; but we doubt if its mistakes could be mended by any better scheme than it has adopted.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

WHAT happened at the Films Council meeting last week?

Very little. In fact, the Council had a long argument over the London CEA branch proposals as to why the present release system should not be changed, and then referred the whole matter back for further discussion within the trade and with Council sub-committees.

The most controversial item on the agenda—a scheme to fix the quota for three yearly periods—was not reached.

NOR was headway made on the trade comments on possible amendments to the Films Act, because not all of the associations have had time to put in their proposals. For example, the CEA document is still in rough draft (an outline of which has previously been reported in KINE. news pages) and the final memorandum incorporating all the points made by the branches was not ready in time.

Further, it appears that the Council has not got all the information it wants from the trade concerning the Plant Committee report. In short, Thursday afternoon was a wasted engagement for many people.

THERE certainly seems a lot of sense in the producers' proposal that the scope of the Council should be limited and more of this routine work tackled directly by the Board of Trade films branch—which has to do the job in the long run, anyway.

Frankly, I cannot remember one thing the Council has done which has proved constructive. When it does reach a decision, the President of the Board of Trade usually ignores it—unless it is a decision also reached jointly by the employer side at its own trade association level.

IT is abundantly clear that if the exhibitors' case for a further modification of the entertainments tax is even to be considered—let alone conceded—it must be fully substantiated by figures.

There appears little doubt but that the current formula from the "voluntary levy" of the exhibitors will be continued. More than that is problematic.

Few will deny the point made by Dennis Walls at the Manchester and Salford branch that any increase in admission prices will have an adverse effect on business. That, indeed, is what is worrying exhibitors.

AN aspect of the Eady Plan which seems to have escaped general attention is disturbing proprietors of small halls in the North-East.

"The thing is grossly unfair in its incidence," said one of them to a KINE. correspondent. "Take any of the big, first-run houses, for example. They don't exceed 10 seats per £ of box-office receipts. But some of our halls approach 30 seats per £ of gross income."

He had worked out the figures to show that, while a theatre like the Odeon, Newcastle, paid in Eady levy about 2d. in the £ of takings, there were small halls paying about 7d. in the £.

DID Sir Laurence Olivier expect to raise such a storm of resentment from nearly every section of the trade when he made his ill-considered statements ten days ago? Certainly he could not have expected so knowledgeable a person as Sir Arnold Plant to contradict his statements.

I 'phoned his home this week to ask him if he had anything to add to his statement.

As far as my inquiry got was his secretary. No, Sir Laurence had nothing to add.

"Has he anything to retract?" I asked.

The reply was emphatic. "No, he hasn't anything to retract, either."

A pity; it's a great man indeed who admits his mistakes.

ONE of those occasions which the CEA executives can be relied upon never to miss is the annual meeting of the Scottish branch on Wednesday. Walter Fuller travelled to Glasgow overnight on Monday, and Tuesday evening I was one of a small party enjoying Herbert Green's usual hospitality at the Playhouse. This is always the prelude to the big Scots CEA event of the year and at the general meeting on Wednesday there was the usual big attendance when Lionel Priest handed over the gavel to Jack Hamson and installed Graham Salmon as vice-chairman. In the evening there was being held the customary past - chairman's dinner at which Lionel Priest presided. A completely informal, but thoroughly enjoyable affair.

IT was cheering to hear J. Arthur Rank, now fully recovered from the 'flu, speaking as a "new boy" at the delightfully informal luncheon party given by J. W. Perry, the newly elected chairman of the London and Home Counties CEA branch.

To any ailing exhibitors and pessimists in this industry of ours his words were a real tonic. Instead of difficulties ahead he spoke of the great opportunities we have this year of putting the industry on a sound basis and displaying unity.

J. Arthur was one of the many speakers who paid tribute to his host, who in reply also spoke in a similar optimistic vein. He, too, foresaw the opportunity for further cementing the unity of all parties in the trade. He could see no cause for alarm or despondency.

Further compliments on the long service and good work which Mr. Perry has given the trade came from Sir Sidney Clift, Theo Fligelstone, Cecil Bernstein, Norman Hart, Tommy France, S. K. Lewis and Jimmy Squier, who came out of his retirement as a special guest, having known J. W. Perry over a considerable number of years.

THIS year the North Staffs branch is going out in a big way with its film ball which takes place this (Thursday) evening.

Everyone knows what a rooter Southan Morris is for the CTBF and he has taken this affair under his wing. And knowing something of Southan Morris' showmanship capabilities, I am anticipating a really outstanding evening.

CHAIRMAN of Associated British, Sir Philip Warter, is sailing today (Thursday) in the *Edinburgh Castle* for South Africa. He is expected to return by air in the middle of March.

I understand his visit is in connection with private business in Rhodesia and Swaziland, but he hopes to meet Mr. Boxer, of Empire Films, in Johannesburg in order to discuss Associated British product.

ONE of the first CEA branches to react to Sir Laurence Olivier's unwarranted attack on exhibitors was Bristol. A colleague who attended the annual meeting and lunch last week speaks of the strong indignation among members, and their eagerness to refute in public the charges made against them.

In reply to the demand for CEA action, W. R. Fuller, who was present, was able to read his letter to *The Times* that morning, and to point to the protest by W. H. Shepherd, MP, in the *Daily Telegraph*. These were warmly approved by all, especially that by the general secretary; who was complimented on his timely action.

To ram home further how wrong Sir Laurence had been in his assertions, Arthur Watts made it the subject for his speech at the lunch. In this he put the trade's case over in a most convincing manner.

THE Bristol occasion really began on Tuesday night with a delightfully informal din-

SIR PHILIP WARTER

J. W. PERRY

JACK HAMSON

BERT GREEN

ner party given by Roy Chamberlain, the branch chairman, and his wife. Among the guests were Olive and Arthur Watts, and Harry and Mrs. Mears. It was good news that Harry was about again after his double bout of the 'flu, but am sorry to say he is far from being hundred per cent. fit yet. Despite it all, however, his fighting spirit remains the same.

From London came W. R. Fuller, Stanley Bell and John Adley, of Youngers. Peter Myott was there with his fiancée, Eileen Shannon, and so was my old friend Bill Prodgers, of ABC. But unfortunately he had to hurry off to a circuit meeting at Southampton. Notable absentees this year were Harry Adley, another 'flu victim, and L. V. Crews, away at the CMA showmanship luncheon in London. I am sure that Crews' presence was keenly missed at the annual meeting and luncheon, where his youthful and energetic personality is a valuable asset.

AS reported elsewhere, the annual meeting—sadly lacking in attendance owing to the 'flu—was efficiently carried through under the chairmanship of Roy Chamberlain, who was voted to carry on for the sixteenth year in succession. A victim of the epidemic whose absence was particularly noted was the branch treasurer, J. D. Atkinson.

Before the lunch there was the usual Younger hospitality efficiently dispensed by Stanley Bell and John Adley. This was a cheery party which afforded me the opportunity of meeting many new and old friends. Among these were F. W. Wren, a prominent local exhibitor, who runs the Regal at Staple Hill, and Ken Matthews, now West Country representative for Republic Pictures.

Altogether, a very enjoyable occasion, due in no small measure to the skilful organisation of W. S. Savery, branch secretary.

EVER a pleasant affair, Friday's annual lunch of the Kent branch was an exception only in so far as the speeches were more than usually serious in tone.

Spencer May, jun.'s, outspoken refusal to collaborate with the BBC in television was significant of the feeling in the trade.

Walter Fuller, I think, correctly interpreted the feeling of the Association when he assured us there would be no one-way deal with the BBC.

Although a small branch, the Kent function attracts most of the Association executives, and on this occasion president Arthur B. Watts and his vice-president, Harry Mears, were among the guests.

IT was good again to meet Reggie Crow, whose work for the Association, and particularly the Kent branch, had previously been acknowledged by a testimonial from his county colleagues.

Appropriately enough, the presentation was made by A. Spencer May, snr., who shares with Reggie the honour of being the oldest member of the branch.

The presentation, which also included a cheque, marks, I suppose, his official retirement from CEA activities. Everyone who remembers his presidency of the Association during 1931-32, and his valuable work as technical adviser to the CEA, will agree that he has fully earned a period of leisure.

ORIGINATOR of the horse racing analogy of CMA's most recent showmanship contest deserves one of the Organisation's silver stars. Announcement of the final awards was made in an atmosphere every bit as exciting as any Derby Day. And the setting was wholly appropriate.

The enthusiasm of the entrants no less than the results, which I am assured were wholly satisfactory, must have been eminently pleasing to John Davis, who is displaying a flair for showmanship wholly unexpected in an accountant. Kenneth Winckles was also entitled to a measure of self-congratulation at the success of his boys in the field.

No one must have regretted more than J. Arthur Rank himself his inability to join in the congratulations to the CMA staff. In his absence, however, G. I. Woodham Smith made the presentations with humour and urbanity. I was glad, too, to listen again to Leonard Brocklington, of the Canadian Odeon, who lived up to his reputation as a witty raconteur and a forceful speaker.

OSWALDTWISTLE (Lancs) is a place name that always causes a smile. John Killeya, managing director of Proprietary Theatres, Rochdale, who on Friday was elected chairman of the South and East Lancashire branch, knows it exists because he was born there. Although of Manx descent, Killeya was weaned to the skirl of the bagpipes, on which his father was a skilled performer, but he himself only learned to play "Home, Sweet Home" on the chanter. One of his two sons is at Oxford University.

Killeya's hobby is reading film reports, school reports and writing an occasional letter to the Press. Supports British pictures, advocates shorter and better programmes, and prefers his home or the fresh air on Sundays. Killeya will be an acquisition to General Council.

THE fifth Garden Party sponsored by the *Sunday Pictorial* will take place on June 16, 1951, at Morden Hall Park. Beneficiaries of the event will be the Cinematograph Trade Benevolent Fund, the NSPCC and Church of England's Children's Society.

Since the first film Garden Party was held in 1947, proceeds to charity have been in the region of £20,000. Tickets will be available from April onwards from the *Sunday Pictorial*.

NEW and more convenient quarters are being provided for the Variety Club at 35, Dover Street. The proposed accommodation, it was announced last week by Chief Barker C. J. Latta, is on the ground floor of the Empress Club with direct access to Dover Street. C. J. tells me that the premises are being decorated with a special scheme bringing in the Variety Club motif. It is proposed to set aside one afternoon a week for the use of Barkers' wives and lady friends.

Some 75 Barkers and guests attended Wednesday's lunch, at which Tom Ebeling, Dick Hurran, Euan Lloyd and Ken Murray were welcomed as new Barkers, and birthday greetings were extended to George Dawson, Sid Hyams, C. J. Latta, Jack Rubens, Ernest Simons, and Oliver Ward.

PLANS are well advanced for the "Sunday With the Stars" show at the Commodore, Hammersmith, on Sunday, February 11, and, according to C. J., tickets are selling extremely well. The artists who will appear in the show which Nat Karson is producing are Jimmy Edwards, Joy Nichols, Dick Bentley, Donald Peers and the nine winners from the ABC "Follow Your Star" singing contest, Derek Roy, Michael Bentine, Max Bygraves, Vic Hyde, Rex Ramer, Winnifred Atwell, Frank Cook and Peter York and his Orchestra.

THE STROLLER.

CLOSE-UP

. . . Where We Fail in Parliament

by HUGH PILCHER, The "Kine.'s" Parliamentary Correspondent

NOWADAYS the House of Commons is full of experts. A debate on almost any subject brings them springing to their feet.

Unfortunately, the film industry is one of the weakest in its Parliamentary representation.

You can count on the fingers of two hands the MPs who have any real inside knowledge of either film making, distribution or exhibition, let alone all three, and who are prepared to air it in debate.

So the same men get up time after time to say the same things with minor topical changes.

That does not make for lively and constructive political action to help the industry.

The industry's Parliamentary policy is a great pity at a time when the Government is drawn, for better or for worse, more and more into film affairs. It is not so much a question of putting the industry's case—for, alas! it has no clear-cut unanimous case to put—but of thrashing out its problems on the Parliamentary stage.

This is a job for private members. It is no use expecting Harold Wilson, for example, to do their job for them. As President of the Board of Trade he has to cope with the complications on the American side which involve him in a difficult mixture of diplomacy and business bargaining.

He always gives the impression that he is genuinely trving to help this problem child of the Board of Trade; but that he is a little irritated by its inability to help itself.

There is no Conservative front bencher of political importance who knows anything about films. Lord Winterton is a picturesque, popular figure, but this is his last Parliament.

Reginald Maulding, the Tories' barrister, who entered Parliament for Barnet last year, makes impressive and well-informed speeches, but the backbone of every film debate is a group on the Government side which includes Tom O'Brien, Eric Fletcher, Woodrow Wyatt—whose hobby is harrying Rank—Michael Foot and Joe Reeves.

It is a fact that if these men, and perhaps three or four more, were all absent together, there could be no Commons debate on films at all!

I offer two suggestions.

One is that more men active in the film industry should stand for Parliament. The other is that MPs generally should be given more information and encouraged to study film problems.

INTRODUCING A NEW "KINE." SERVICE

★ FILMS FOR BETTER SHOWMANSHIP

A campaign through which our team of experts will be able to give practical help to renters, exhibitors and showmen towards "Better Business"

TODAY, the KINE. launches yet another service to the industry—a Better Showmanship service which, we are convinced, will be a practical way to help renters and exhibitors towards "Better Business."

Our showmanship staff, a team of experts, has planned a campaign through which the KINE. will be able to give specialised help to renters who seek our co-operation in the exploitation of films which they are particularly anxious should be given the box-office chance they deserve.

The Starred Films, as they will be known, are destined to bring better business to kinemas, more credit for a job well done to the theatre manager—and valuable silver stars as annual awards for managers in large or small theatres who can compete as equals in exploiting the starred films.

The scheme is not a special contest. It is a carefully designed plan to promote specialised showmanship for specific films over a long period of time. It is designed in such a way that managers in second- and third-run halls will be able to reap the benefits of the work done by pre-release and general release houses. For the first time a trade paper—the KINE.—is offering renters and theatres together a complete film-by-film showmanship service from trade show to screen.

Already 20th Century Fox and Metro-Goldwyn-Mayer have asked the KINE. for its service in this new showmanship venture. The first starred film announcement appears on "Your Films" page—in this week's KINE.

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This is important. The new KINE. Showmanship enterprise does not replace our routine showmanship features. It supplements our service. The normal showmanship reviews and competitions in association with kinema companies and renters will continue as before. With this additional attraction to showmen: when you give the renter the support he asks on the KINE. "starred" films, your entries, if given a write-up or a mention in the KINE. will count towards the mentions you need for the coveted KINE. Company of Showmen certificates. And the entries you send in will also be considered for the monthly and annual KINE. showmanship contest.

The whole essence of the new scheme is to give showmen a complete brief through every stage of release for putting their best into the exploitation of certain films. The Showman of the KINE. wants you to read the following outline of our scheme, to watch how it develops and send your criticisms and comments on how this KINE. renter-exhibitor specialised service might possibly be improved.

Further details week by week will appear on the appropriate service pages of the KINE. Watch out for them.

Renters are invited to nominate *each* month one film which, in their opinions, deserves special showmanship treatment so that it may obtain the maximum box-office gross. Outstanding subjects of the calibre of "Samson and Delilah," "All About Eve," and so on, obviously do not require this intensive treatment, but, if the renter thinks otherwise, such a film may be nominated.

Each film nominated will be designated a "starred" film whenever and wherever mentioned in the KINE.

The following is the procedure:—

(*a*) Each renter may nominate one film each calendar month which he wants the KINE. to give special service. This should give us up to ten "starred" first-feature pictures to handle monthly.

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(*b*) First, on the "Your Films" page, there will be a prominent announcement for each participating company, like this: "Capitol has nominated the Ben Rubins film 'Hell's Bells' as its starred film for March . . ."

The announcement will outline stars, story and so on. A short description (if it is an American film) will be given of the methods by which astute showmen exploited it in the USA.

(*c*) The next stage will be an announcement in our trade show diary page when trade show and/or Press shows have been fixed. It will appear for the second time with a "star" against its title.

(*d*) The same "star" indication will be given to the title on its review in the KINE. and in our "At a Glance" page.

(*e*) The week after that the film will be showing in the West End, and arrangements will be well under way for its release a few weeks later. In the showmanship pages themselves the KINE. will introduce a new feature.

Under this heading, The "Starred" Films, will appear factual reports of what renters are doing to exploit their particular films. So that, in the case of "Hell's Bells" there would be a story about what sort of publicity material Capitol is making available, what campaigns its exploiteers are arranging with the circuit or any particular independent groups of kinemas which may be taking the film. There will be a general outline from the chief of publicity giving his point of view of how he thinks showmen should approach their exploitation campaign for this specific picture, and so on.

(*f*) The following week the film will have been running into its second week, or at least have finished its first week in the West End; and "Josh" Billings will be able to comment on its business in his introductory remarks on the "Your Films" page—every comment being accompanied by a star against the film's title.

(*g*) At this stage there might be a short time lag as far as our specific example is concerned. A week after it goes out on general release we will be having our first showmanship entries from the first-run houses on the circuit. We will then be able to give a special summary of showmanship entries on "Hell's Bells" under the starred heading.

The general treatment by the Showman will be to point out the best campaigns coming in from the first-run houses with comments on how so-and-so's entry might be used to advantage by second-run and independent halls, when they take the film later in the year.

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(*h*) That will be the general pattern of operation given to all "starred" films. As far as possible, the KINE. will try to arrange with renters that the sequence of operation as far as possible (particularly the release dates) are spread out so that we have no more than two starred films being RELEASED in any one week.

(*i*) The selection of the "starred" films will be discussed between the Editor and the renters concerned.

(*j*) After the initial drive the film "Hell's Bells" as it appears in the ordinary showmanship entries during the remainder of March and right throughout the year will be treated in the normal way, but would always be starred and labelled—"the Capitol Starred Showmanship film for February."

(*k*) After the system has been running for a year we shall have reached a position where every exhibitor handles one of these starred showmanship films irrespective of whether he is first run or last run.

It will then be possible to ask every renter to award a Silver Star each year to the exhibitor who during the year has contributed, in the opinion of the renter and the KINE. Showmanship staff, the best ideas for getting behind that renter's starred films. The renter might award more than one such star.

"KINE."-NSS CONTEST: CHEQUES PRESENTATION

CULMINATION of the country-wide interest shown in the KINE.-National Screen Services "Better Business" Ideas competition is reached with the presentation of the awards at the headquarters of the Kinematograph Renters' Society, 30, Old Compton Street, W.1, at the meeting of the "Better Business" Planning Committee, on Wednesday, February 7, at 11 a.m.

A. J. BROWN

This will be followed by a cocktail party at Kettners Restaurant.

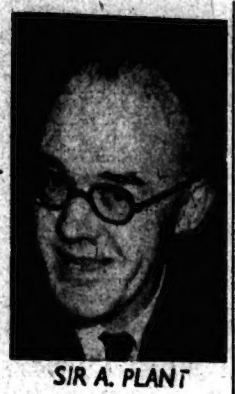
As announced in the KINE. of November 30, 1950, first prize of £50 was awarded to A. J. Brown, general supervisor of the Jackson Withers Circuit, and five awards of £10 each went to: Kenneth Bowden, manager, Regal, Bolton; Ron Mellings, assistant manager, the Avion, Aldridge; George Mowforth, publicity manager, Monarch Film Corporation; Ron Lee, exploitation manager, MGM Pictures; and E. Wells, chief projectionist, Gaiety, Southsea.

The money is being given by Arnold Williams, managing director of National Screen Services, and, in addition, 15 runners-up received letters of appreciation from Ralph S. Bromhead, the administrator of the industry's "Better Business" Planning Committee.

Suggestion that the prize-winners should be invited to the Planning Committee meeting was made by Dave Griffiths, its president, who will himself make the actual presentation of the cheques.

SIR ARNOLD PLANT: EXHIBITORS HAVE BIGGEST STAKE

Reply to Sir Laurence Olivier's Criticism of Profits Split



SIR A. PLANT

SIR ARNOLD PLANT, of the University of London, who was chairman of the Board of Trade inquiry into exhibition and distribution—known as the Plant report—has replied to Sir Laurence Olivier's statement criticising exhibitors which was made at a recent conference of the Film Industry Employees' Council. Sir Arnold's comments were made in a letter to *The Times* published on Tuesday of this week.

He says: "Whom has Sir Laurence Olivier in mind? Capital on the exhibition side, or labour, or both? If capital is to be looked to, it is relevant to remember that exhibitors are responsible for running and maintaining nearly 5,000 kinemas, with an aggregate investment many times greater than that involved on the production side. If labour, the employees in the exhibition kinemas far outnumber those engaged in production, and a case for reducing their earnings in order to help their production friends would be difficult to substantiate. One can well imagine why the National Association of Theatrical and Kine Employees decided to have nothing to do with the meeting.

Capacity to Exist

"Secondly, on the question of the burden of taxation, Sir Laurence Olivier did his case much less than justice when he said: 'It is hard to imagine any industry surviving under such a burden.' At least two important industries, those concerned with tobacco and alcoholic liquor, are sustaining far heavier taxation. Having regard to the Chancellor's forthcoming Budgetary problem, the only relevant test is the capacity of each industry to continue to exist on the scale which national policy desires, while contributing to the Exchequer the share of its revenues which the Government wishes to appropriate.

"Nothing can be inferred directly from these global figures. The case for relief from taxation must stand on the evidence that the British kinematograph industry, operating on the scale which the Government has hitherto sought to encourage, is not at present viable, and will probably still not be viable when the members of the Film Industry Employees' Council have made their full contribution to productive efficiency. The case for reform of the system of film distribution rests on the argument that it would be possible thereby both to increase the flow of box-office receipts retained in the industry and to secure that particular producers and exhibitors, who deserve to do better, receive a return corresponding much more closely to the amount to which their skill and enterprise entitles them. The evidence and the argument is available in official publications for all to see."

On Tuesday, Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, told the KINE. that in his opinion the whole FIEC meeting was a stunt, and on reading the full report of the meeting, which appeared in the KINE., he would like to ask whether Sir Laurence was really sincere when he said that British films paid, but they paid the wrong people. Mr. O'Brien suggested that Sir Laurence and his wife could well examine the amount of money which they themselves took out of British production, part of which could well be ploughed into the physical side of making a film.

The C E A's Action

Walter Fuller, general secretary of the CEA, this week commented on branch meetings at which criticism was made concerning the way he had replied to the statements made against exhibitors by Sir Laurence Olivier.

Fuller said to the KINE.: "The matter was covered in this way. The letter I sent to *The Times* enabled a number of facts to be set out in reply, which were circulated through that paper to everyone of importance in the country—Government officials, Press people and everyone who is well informed by virtue of the fact that he reads *The Times*.

"In regard to wider circulation, opportunity was taken when our president, Arthur B. Watts, was at Bristol. He made a statement to contradict the FIEC comments. This was taken care of by Press representatives and given national circulation.

"Some people don't realise that Sir Laurence Olivier enjoys an amount of public glamour that makes any incorrect intrusion into our business news. A factual correction, which fell to the lot of our president, was not a glamorous rôle for the Press, nevertheless, his statement was given as much space throughout the national Press as is normally given to such corrections."

U A SALES CONVENTION

Monty Morton, United Artists general sales manager, has called for the coming week-end a sales conference at which all branch managers and senior executives at head office will be present. The conference will open today (Thursday afternoon) and will continue throughout the Friday, to be followed by personal discussions and viewing of recent UA product.

No Dates Fixed for Eady Talks

C E A PREPARING A FRESH E T BRIEF

NO date has yet been fixed for the CEA to have a further talk with Sir Wilfrid Eady, second secretary at the Treasury. Meanwhile, following the deputation which met Sir Wilfrid last week, the CEA is preparing a fresh brief of entertainments tax figures.

The Association will not collect figures from all its members, but from a representative selection who submitted figures last year. These figures will be brought up to date in order to provide a comparison between 1949 and 1950 trading results.

The KINE. political correspondent says that Sir Wilfrid has made it clear that exhibitors must prove they are making a loss if they want any concessions. He also indicated that present Government programme of rearmament means that ways have to be sought to increase revenue this year.

Harold Gent, General Council delegate, told the Sheffield branch on Friday that Sir Wilfrid made it clear—and he spoke with no small voice—that in future any reduction in entertainments tax would be linked up with some contribution towards production.

The KINE. political correspondent reported earlier this year that Whitehall officials expect the final outcome of the present talks will be an extension of the present scheme in which producers will receive a further farthing a seat voluntary levy from exhibitors. The Treasury will yield nothing. The public must pay any increases. The main bargaining between now and Budget day will be how much can seat prices go up and how much will exhibitors be able to retain.

After the CEA had seen Sir Wilfrid it issued a statement which said that, following the General Council recommendation, Sir Wilfrid was told that the members thought it reasonable that the BFPA should have its additional farthing levy providing some measure of relief could be worked out for exhibitors. Sir Wilfrid, said the CEA officially, would consider this approach in the light of further information which the Association is to provide.

International F D Doubles Programme

Just back from a nine-weeks business trip to America, David Coplan, managing director of International FD, told the KINE. on Tuesday that he had acquired additional product, as a result of which the company would now be releasing two first and two second features each month. This doubles the company's original programme for 1951.

This month, which is the seventh anniversary of Mr. Coplan's first arrival in England, International will "celebrate" by issuing four first and four second features.

"OUT OF BUSINESS IF TAX IS NOT REDUCED"

—Says Fligelstone

"RECEIPTS are falling and expenses are rising and it is essential to get entertainments tax relief if we are to remain in business," declared THEO FLIGELSTONE at the annual general meeting of the London and Home Counties branch CEA, on Tuesday.

Moving the adoption of the 32nd annual report, Mr. Fligelstone, the retiring chairman, said: "The L and HC branch must concentrate 100 per cent. on this problem and bring every effort to bear to secure a reduction in the ET. I do feel this is important not only to the exhibitor, but also to the producer. We cannot go forward unless we get relief."

He said it was encouraging to exhibitors to see that there had been a marked improvement in the quality of British films. The industry had not always given the public the type of films it wanted. He hoped that those members serving on the Films Council would be realists when discussing the new quota. Exhibitors, he said, must be given an opportunity to select their product.

The fact that in the past there had been no opportunity for selection was one of the great causes of the reduction in receipts.

Referring to negotiations with NATKE, he said that the present system of grading was bearing hardly upon exhibitors in the branch. Profits are so small that any increase in wages might have serious results for exhibitors.

The branch, he said, was endeavouring to start a projectionists' school. The problem of the employment of projectionists was becoming increasingly difficult and it must be faced.

Concluding, he offered sincere thanks to the vice-chairman, the executive com-

Continued on page 45

Death of G. M. Montanini

G. M. MONTANINI, general manager of the H. D. Moorhouse circuit, died in a Manchester nursing home on Monday night. He was 71 years of age.

Mr. Montanini was affectionately regarded as "The Grand Old Man" of the Manchester trade. Last October nearly 200 members of the industry in Manchester and district paid tribute to him at a complimentary dinner to celebrate his 70th birthday and completion of 50 years' service in the entertainment world. He was presented with an address and a cheque for £1,000.

He first went to Manchester in 1908 as acting manager of a travelling company presenting the melodrama, "Send Them Victorious," and as an actor appeared in many Manchester theatres.

During his association with the Moorhouse circuit he has served for a number of years on the Manchester branch CEA committee.

S. & E. LANCS.

Everybody, Even Actors, Now Setting About Exhibitors

THE outburst which followed the publicity given to the statements of Sir Laurence Olivier were only faintly echoed at the annual meeting of the South and East Lancashire CEA branch, at Manchester, on Friday.

"The mere mention of Sir Laurence Olivier has caused some people to get hot under the collar," said JOHN KILLEYA. "I am going to suggest the interpretation that he meant British pictures paid money which went to the wrong people and that he did not allude to us, who are mainly independents, but to the circuits.

"It looks as if everybody is setting about us—the Government, the unions and even the actors."

£5,000-a-Year Producers

T. HOYLE called attention to a *Daily Express* comment on the proposal of the National Film Finance Corporation to vote a large sum of money to film producing groups and the suggestion that £5,000 a year would go to about 12 producers. He suggested a telegram be sent to the *Daily Express* stating that the branch wholeheartedly agreed with its comments.

The CHAIRMAN (J. Killeya) did not think it would be wise to do this. If there were no British films, exhibitors would be going cap in hand to the producers and distributors of American films. All would remember what happened during the war. As to the reported statements of Sir Laurence Olivier, he thought these should be carefully studied and answered with considered opinions. It was sometimes said that what Manchester said today the country said tomorrow. It was not a question of what Manchester thought, but what Lancashire thought, and Lancashire men often came to Manchester to express their views. He would be in favour of the two CEA branches, based on Manchester, getting together with the Press to ventilate their views for the benefit of exhibitors in general and the information of the public.

Dismal Outlook

The retiring chairman, J. MATHER, in his survey of conditions in the industry, said: "The past year has been a very difficult one for everybody and I am afraid the prospects for 1951 are no better. . . . The Eady scheme has worked fairly smoothly and up to the present there appear to have been few defaulters. We are not in favour of the extension of the scheme unless exhibitors share in the benefits."

Officers for 1951

Officers were elected as follow: Chairman, John R. Killeya (managing director, Proprietary Theatres, Ltd., Rochdale); vice-chairman, F. Dawson (Don and Alexandra kinemas, Stockport); hon. treasurer, Coun. Arthur Peel; trustees, J. Mather, H. Hoyle and J. Brearley.

Delegates: J. Killeya, F. Dawson, J. Mather, Coun. W. Woolstencroft and H. Hoyle.

Committee: W. W. Aspden, J. Brearley, F. Dawson, S. B. Higginbotham, C. Holt, H. Hoyle, W. W. Lloyd, A. Peel, W. Rodgers, H. Smith, J. C. Whitaker, L. Woodall, W. Woolstencroft.

"Knocking" Remark Resented

C. WHITAKER quoted from a Press report of remarks made by Derrick de Marney in reply to questions when he made a personal appearance at an Accrington kinema. He was asked about the merits of British and American films and Mr. de Marney was reported to have said that American films were aimed to satisfy a mental age of about ten. That remark, coming from a film actor and producer, when exhibitors were thinking in terms of "Better Business" was a bad thing to say. To run down American films was uncalled for. After all, exhibitors had to show them. HOYLE considered a letter of protest ought to be written.

Coun. J. C. WHITAKER: Why should we keep on accepting these insults and take everything lying down. Statements harmful to the trade ought to be contradicted—one of the things on which he could compliment Tom O'Brien—and that was his fighting spirit.

Admission Prices

Some discussion took place on admission prices for old-age pensioners. The meeting agreed with the views previously expressed by the committee that this was a matter for the discretion of exhibitors individually.

Branch Funds

At a meeting of the branch committee prior to the annual general meeting one of the subjects discussed was the investment of surplus funds. J. KILLEYA pointed out that invested funds were in the custody of trustees and, it seemed to him, were therefore out of the control of the branch. Branches were allowed to spend up to the 42½ per cent. of the subscriptions remitted to them. If, by economy and prudence, there was a surplus and it was invested that balance did not belong to the branch but to the CEA.

The trustees were asked to make a recommendation how surplus branch funds should be invested.

No PT

J. KILLEYA informed the meeting that advance booking tickets, whether printed with the row and seat number or not, were now free of purchase tax.

Free Seats

It was reported that a Blackburn kinema had distributed cards through local shopkeepers in connection with the film "Lost Boundaries." Persons who collected four cards, each with a picture of a different star, were promised two complimentary seats.

H. HOYLE: It seems we are getting back to the jam-jar stage.

Members regretted the use of this form of publicity.

THE WEEK IN SCOTLAND

CTBF Flourishing • Plight of Small Kinemas • Denny Reopening

FROM the annual report of the Scottish Cinematograph Trade Benevolent Fund, just issued to members, it will be seen that the capital account now stands at the handsome figure of £96,319 5s. 3d. The ordinary revenue for the past year was £8,667 18s. 6d., with an expenditure £7,584 5s. 5d., leaving a balance of £1,083 13s. 1d. on the year's workings. There is also a balance of £1,137 9s. 11d. at the credit of the Thomas Ormiston Memorial Fund.

Jimmy McBride, of the Tudor, has for the second year won the Ormiston Shield. During the past year, 107 deserving cases were assisted, the grants for relief of distress amounted to £5,855 14s. 3d., divided as follows: Kinema managers and dependants, £1,417 13s. 6d.; kinema staffs and dependants, £2,807 13s. 11d.; operators and dependants, £967 10s. 10d.; renters' staffs and dependants, £605 6s.; musicians and dependants, £57 10s.

Cinema Club Luncheon

The date of the Glasgow Cinema Club February luncheon has been altered from the usual day, the second Friday, to the following Friday, February 16, to coincide with the Cinema Ball. President Archer and his committee are having a full house for the luncheon, with film star Richard Todd and, as usual, all the leading pantomime stars appearing in Glasgow.

Lodge St. David

On the invitation of Lodge St. David (Tarbolton) Mauchline No. 133, a deputation from Lodge Anima and Lodge Dramatic, attended the Burns Supper in the Town Hall, Mauchline.

The toast of "The Immortal Memory" was proposed by Bro. R. J. Lawrence, PM, of Lodge St. David, who runs the Picture House, Mauchline. He traced the life-story of Burns from his birth in Alloway, till his death at Dumfries.

Past Masters of Anima were also on the toast list; Bro. Philip Berger, PM, replied for the visitors; Bro. William Kempsell, PM, replying for "The Lassies," while Captain W. Lyon, MC, secretary of Lodge Anima, proposed the toast of the "Imperial Forces."

"Film Order Unfair"

On behalf of the Abbey Cinema (Mauchline), Ltd., it was admitted at Kilmarnock Sheriff Court, on January 26, that it had contravened the Cinematograph Films (Quotas) Order, 1948, by showing only 28.99 per cent. British films, instead of 45 per cent., between October 1, 1948, and September 30, 1949.

The kinema's representative, R. J. Lawrence, described the Act as an imposition, particularly on Scotland, and especially on smaller kinemas. He said that prior to the Order coming into operation, the quota of British films was only 20 per cent.

He pointed out that kinemas like his had their films booked six months ahead and when the Order came into operation were left with only six months in which to show an increased quota, and had been unable to do so.

The Sheriff imposed a restricted penalty of £10.

Kinema Reopens

Now reconstructed, after being destroyed by fire two years ago, the Cinema de Luxe, Glasgow Road, Denny, reopened last week. It is owned by the Commercial Cinematograph Co., Ltd., managing director, ex-Provost Tom Timmons, of Lochgelly, and the resident manager, ex-Bailie J. J. Timmons, JP, was unable to be present at the opening owing to illness.

JARO "BOFFINS" LEAD THE WORLD

The Travelling Matte Process

DOLLARS may well be earned by the travelling matte process of studio shooting that has been evolved by the backroom boys of the Rank Organisation at Denham and Pinewood.

The process, which is in addition to rather than a substitute for back projection, was explained and demonstrated in a special film that was shown to the trade Press at the G-B small theatre, Wardour Street, on Tuesday. Afterwards, Spencer Reis, managing director of D. and P. Studios, and R. Hoult, of the technical staff, amplified the explanation in answers to questions.

Briefly, TMP is a method of marrying foreground and background while keeping both in perfect focus, using a split-beam camera. It has already been used with success on Ealing's "Lavender Hill Mob" and "Pool of London"; 20th Century-Fox's "No Highway"; ABPC's "Laughter in Paradise"; Anatole de Grunwald's "Flesh and Blood"; London Films' "Cry the Beloved Country"; and the ACT film, "Green Grow the Rushes."

Its main advantages are great saving of studio time and space and the elimination of elaborate sets. It was evolved entirely by British experts over the last five years, and Spencer Reis said that American producers, who had no such system in their own country, had shown great interest.

The apparatus "can go anywhere in the world," but processing must be done at Denham.

"DAILY MAIL" FILM AWARD BROADCAST

On Sunday, at His Majesty's Theatre, W.1, the *Daily Mail*, in connection with its annual National Film Award ballot, will present a programme illustrating high-spots from British films seen on the screen during the past year, part of which will be broadcast in place of Variety Band Box from 9 to 10 p.m. in the Light programme.

Excerpts will be heard from the following films released through the J. Arthur Rank Organisation: Ealing's "The Blue Lamp," with Dirk Bogarde, Peggy Evans and Patric Doonan, and a recorded introduction by Jack Warner, who is at present on location in Sweden for Nat Bronsten's production, "Valley of the Eagles"; "Morning Departure," with John Mills, Richard Attenborough, Nigel Patrick and Andrew Crawford; "The Woman in Question," with Jean Kent and Susan Shaw; and "Trio," with Nigel Patrick, Naunton Wayne, Wilfrid Hyde-White and Jane Hylton, who is taking the part originally played by Anne Crawford. Petula Clark will also be heard in a special solo.

Voting for the awards closes on February 24.

Death of W. E. Parkes

Well known in Midland kinema circles W. E. Parkes, of Newent Road, Northfield, and managing director of Parkes and Mainwaring, printers, died in the Queen Elizabeth Hospital, Birmingham, last week.

SCMA CENSURES BUTCHART OVER XMAS DISPUTE

Sheffield Threat of Resignation

IN a resolution censuring Sam Butchart, general secretary of the Society of Cinema Managers, for his handling of the Christmas Day opening dispute, members of the Sheffield branch have threatened to resign from the society *en bloc*.

The resolution, passed at a general meeting in Sheffield on Sunday, reads: "This branch censures S. Butchart, the general secretary, on the way in which he has handled the Christmas Day controversy to the disadvantage of the branch. Failing a satisfactory answer at the annual general meeting of the SCMA, members of the Sheffield branch will resign *en bloc* in support of the branch officials." There was only one dissentient vote.

The meeting also agreed to submit the following new rule for discussion at the AGM: "That no statement should be given to the Press unless approved by the National Executive, and, where it affects a particular member or branch, notification should first be made to the member or branch concerned."

Roy G. MASON, the chairman, said the members must have read the criticisms of the branch action in the trade Press. There had been no direct communication by letter on the subject from Mr. Butchart, and there were only references to the matter in a report of the meeting of the executive.

Branch Was Right

Mr. MASON stated, "Many members will have read during the last month or so a large amount of trade Press 'hot air' in connection with this branch. "The branch committee," he said, "acted within their rights in connection with the Christmas Day controversy. There is nothing within the national agreement which debars us from taking such action and we are not saying this from our own knowledge, we have, in fact, taken legal advice on the matter.

"Mr. Butchart, our national secretary, on whom I personally place the blame for all the adverse Press this branch has received, chooses to read the agreement to suit Sam Butchart and not the members. This branch has no dispute—I repeat no dispute—with anyone, and, therefore, this branch is within its rights under branch rule No. 11 to make its own decisions.

"Our general secretary has chosen to lose sight of Object No. 5 in the Society rules, which reads, 'To protect the interests of members (a), collectively within the industry as a whole and (b) individually where a complaint or grievance is presented for investigation.' This branch has still not received any direct notification from the national executive, as stated in the Press, in connection with Christmas Day opening.

"As we do not wish to make this a subject for further debate, I do not propose to say any more myself on the matter except to inform you that it is my intention to resign from the society, as a protest against the methods used by our general secretary, at the AGM."

Mr. MASON said the branch was perfectly within its rights, and there was nothing in the national agreement which said the branch could not protest. Members worked most days of the year and were entitled to Christmas Day off for relaxation. Legal advice had confirmed the rights of the branch in sending a protest.

A vote of confidence in the action the officials had taken, proposed by A. E. CHILTON, and seconded by A. WEBB, was carried.

G. REDDISH said that Mr. Butchart was a clever man, especially in reconciliation work, and he thought that an *en bloc* move would be too drastic.

SHEFFIELD

Press Statement Demanded to Combat "Lies" About Exhibitors

SHEFFIELD CEA, at the monthly meeting on Friday, passed resolutions calling on the General Council to make a prompt statement to the lay Press rebutting the statements made by Sir Laurence Olivier; and that it was considered that the time was not opportune to increase admission prices even as a contribution to the BFPF.

The first resolution arose out of a report on the entertainments tax campaign given by Harold S. Gent.

S. Kirkham said that Sir Laurence Olivier had said that the exhibitors were taking everything. He took it that the branch would ask the general secretary to combat the lies and irresponsible talk.

Harold Brocklesby, chairman, said there had been a good lot in the *Daily Telegraph* giving the facts of the case, and he believed the general secretary had written to *The Times*. Unfortunately, these wild statements had an effect on the people who did not know the facts. People who did know them knew how to discount them. He hoped the General Council would make some official notice.

Speed Essential

D. C. WALLS said that when he saw the reports in all the national newspapers he phoned to two evening newspapers and they put his statements in print the same day. Speed was essential. Manchester and West Lancashire branch sent a telegram to Mr. Fuller, and in the meantime he got in touch with head office. He said that Mr. Fuller should have called a Press conference, including the agencies, and they would have been very pleased to receive a statement. It was terribly important. Exhibitors were the butts and whipping boys for everybody.

This great association was so inept that it could not defend them properly. The opportune moment was the same day—not to write a letter to a newspaper with a comparatively small circulation compared with nationals and others reaching 35 million people.

Mr. Fuller said they could not get the same coverage as Sir Laurence Olivier. It was time they told the general secretary—who had said they did not need a public relations officer—to take care of the situation.

It was carried that the branch deplored the statement made by Sir Laurence Olivier, which was false, and regretted the very poor contradiction made in specified Press with a small circulation, and called upon the General Council to issue a statement to the national Press.

"X" Conditions

The secretary, ARNOLD R. FAVELL, read a letter from Mr. Knox regarding a letter from the Sheffield Town Clerk and the new conditions regarding "X" films which he had sent to him. The reply stated the conditions closely followed the recommendations of the Home Secretary. No objections could be usefully made of the proposals. However, if it was found that the category affected business he would like to receive full details. The chairman said they had no experience as yet.

Mr. WALLS said that the entertainments tax sub-committee wanted to know the reaction, in general, to any suggested admission increase in order to increase the contribution to the British Film Producers' Fund.

It was carried that in view of present economic conditions it was considered that the time was not opportune to increase prices of admission, even for the purpose of making additional contributions to the BFPF.

Mr. KIRKHAM said that Mr. Reiss, at the last meeting, had reported on railway companies delays in delivering films, but since then he himself had been involved in a long delay when a film was found three days later, mysteriously, at a wrong station.

WALLS GOES BACK TO CEA COUNCIL

LEADING officials of the Sheffield branch of the CEA were re-elected at the annual meeting on Friday, and a feature was the election of Dennis C. Walls as a delegate to the General Council.

Tributes were paid to Harold Brocklesby, re-elected chairman, on the splendid work he had put in for the branch, by HERBERT OLIVER, E. C. CLAYTON and Mr. WALLS, who said that Mr. Brocklesby's work in the General Council was something of which the branch should be proud.

By inadvertance, the chain of office was locked in Mr. Brocklesby's safe and not available for him to be again invested into office.

DUDLEY CRAIG humorously proposed a vote of confidence in the chairman!

Coun. Oliver was re-elected vice-chairman, A. G. Smeeton treasurer, and, when secretary Arnold R. Favell was re-elected, the CHAIRMAN said he was very efficient and an "old war horse" at the game.

In his report, Mr. FAVELL said there were now 109 members, or one fewer than the year before.

Harold S. Gent, Mr. Craig and Mr. Walls were elected as delegates to the General Council and Coun. Gent to the general purposes committee, with Mr. Craig as deputy.

International Knowledge

JACK REISS said it appeared that Mr. Walls, who had a great knowledge of national and international trade politics, had not so far been elected to the General Council, and Mr. BROCKLESBY said he was a past-president of the CEA, and they viewed with pleasure his year of successful work and it would be a tragedy if he were not on the General Council.

Mr. Brocklesby said if the members were willing he would stand down in Mr. Walls' favour. He would not feel a martyr in doing so, and, for the time being at any rate, it would relieve him not to have to attend meetings.

Mr. WALLS said he would not like the chairman to stand down, but appreciated the generous gesture. On a ballot vote, Mr. Walls was one of the three delegates elected.

A resolution was carried, proposed by Mr. WALLS, that it be conveyed to the General Council that honorary life membership should be conferred on those who had rendered long and distinguished service.

Coun. GENT said they were in sympathy with the remarks.

Mr. Brocklesby and Frank Neale were elected to the CTBF committee.

S.O Levy Halved

At the Hove Petty Sessions on Monday, the magistrates made a 50 per cent. reduction in Sunday opening contributions for the two kinemas at Portslade. The case was presented by A. R. Gordon, who owns the Rothbury, who was helped by J. R. Greaves, who owns the Pavilion. The annual contribution of £52 from both kinemas has been reduced to £26. This means the Rothbury pays 7s. 6d. instead of 12s. 6d., and the Pavilion 2s. 6d. instead of 7s. 6d.

NEWS THEATRE RATING PLEA SUCCEEDS

TV Blamed for Loss of Popularity

NEWS theatres were losing popularity all over the country due to the shortage of money and the effects of television, it was stated at an inquiry in Sheffield on Friday, when Sheffield Corporation objections to a £335 reduction from £1,135 in the gross rating assessment of the News Theatre, Fitzalan Square, Sheffield, were dismissed by the local valuation court. The gross value was assessed at £800, the figure agreed by the Inland Revenue authorities.

It was the first appeal heard since the transfer of assessment from local authorities to the Inland Revenue.

Ald. I. W. Lane, of Adwick-le-Street, chairman, said the court had taken into account the fact that the Valuation Committee was to some extent pledged to work towards uniformity in rating.

£800 Ridiculous

W. Wood, for Sheffield Corporation, said the proposal to fix the assessment at £800 was completely ridiculous. The sum of £1,500 would be nearer the mark. The £800 did not take into account the theatre basement, which could be used as a billiards hall. The News Theatre's agent had previously agreed on an assessment of £955 with W. H. Rothwell, the Corporation Estates Surveyor, and had jumped at the chance.

In evidence, Mr. Rothwell said that a site at the junction of Angel Street and Bank Street had been leased to a kinema company. It was proposed to build three shops on the frontage to Angel Street, with a kinema having a seating capacity of about 2,200 at the back, but with an entrance between the shops. Estimated cost of building was £124,000 and of equipment £21,000.

He also referred to the partly built Odeon on the central Norfolk Street site. This would seat 2,318, with estimated costs of £140,000 for the building and £32,000 for equipment. These values were quoted in support of the arguments for fair assessment.

For the Inland Revenue, H. Coley said the theatre basement had not been used as a billiards hall during the past five years and could not be included in the assessment.

B. J. Turner, who said that he had been responsible for the valuation of all the city's kinemas, considered £800 was a fair assessment.

News theatres were losing popularity all over the country. Last August, the surveyor and valuer to the firm owning the Sheffield News Theatre, had told him there had been a big decline in takings due to the shortage of money and the effects of television.

The news theatre was off the main street of shopping traffic. Ideally, it should be sited in a busy shopping centre, recognised amusement place, or near a main-line station.

The gross assessment for the premises was £694 until 1947 when, on his recommendation, it was raised to the present figure of £1,135. He had thought then that it would be the first kinema to suffer when money became tighter.

Bernard Welsh acted for the company.

Honour for N. Dent

Congratulations to Neville Dent, managing director of the Standard, Coventry, who has just been awarded the Territorial Efficiency Decoration. Neville, who before the war was a "Terrier," served in India, and was demobilised in the rank of major.

More U.S Help for Producers

ADVICE FROM MPAA

THE services of the advisory unit for foreign films of the Motion Picture Association of America have now been placed at the disposal of British film producers, it was announced on Tuesday by John G. McCarthy, MPAA vice-president in charge of international affairs.

This additional step in the development of a closer working relationship between the American and British film industries followed discussions between McCarthy and Rupert Somervell, an Under-Secretary of the Board of Trade, during the latter's recent visit to New York.

The advisory unit, set up early in 1950, is a consultative body to help foreign producers find more outlets for their pictures in the United States.

Because a number of British producers has established distribution connections with American companies in the USA, it is anticipated that the unit's assistance will be sought primarily by independent producers, especially those who emerged following the recent decentralisation of British production.

Among the services offered by the unit are: 1, Providing information relative to customs duties, tax regulations, and so on.

2. Arranging for importation of prints and storage in bond.

3. Providing lists of potential distributors and exhibitors of foreign films in the United States.

4. Screening of foreign films for eligible distributors in America.

5. Direct, personal consultation with American experts in international film trade from whom practical advice is obtained as to desirable methods of marketing.

6. Arranging personal meetings between foreign producers visiting the United States and potential distributors.

7. Acquainting foreign producers with the purposes and operation of the Production Code—the American film industry's voluntary system of self-regulation—as well as with state and municipal censorship laws and statutes.

Honour for Herbert Yates, of Republic

Award of the gold citizenship medal and certificate of merit by the Veterans of Foreign Wars of the United States has been made to Herbert J. Yates, president of Republic Pictures.

The presentation was made by Charles C. Ralls, National Commander-in-Chief of the VFW, at a luncheon on Saturday in Los Angeles. The medal was awarded "in sincere praise of his inspiring vision, initiative and the many outstanding services he has rendered for the preservation and advancement of American ideals."

The award, authorised by the National Council of Administration of the VFW, is the highest honour the 1,200,000 fighting men in the VFW can bestow, and only ten other men have received such an honour.

EXHIBITORS AND NEWS RENTALS

President's Warning

APPRECIATION of Leslie Knopp's services to the Cinematograph Exhibitors' Association and particularly in connection with the Home Office regulations, were put on record by the Leicestershire branch, on the proposition of W. G. Mawby, seconded by G. H. Scarborough.

It was decided that the costs of a member's prosecution of a youth who had assaulted an attendant should be borne by the branch.

Reference to the objection taken by the renters to the deduction of the amount of the voluntary levy from takings where seat prices had not been increased led the national president, A. B. WATTS, to remark that the matter was not nearly so serious as the KRS intimated. He thought the amount involved was infinitesimal.

Mr. WATTS referred to the dispute between the News Reel Theatres and the News Reel Association and said that a condition of the News Reel Association removing the penalty clause on their members would be that the CEA should remove the 50 per cent. rental restriction. Mr. WATTS suggested that this would probably take the form of a recommendation, but any exhibitor who paid more than 50 per cent. would be extremely unwise in doing so.

Branch officials appointed for 1951 included F. T. Towers, chairman, and D. Black, vice-chairman. Delegates to the General Council (G. H. Scarborough and A. W. Black) were reappointed.

CEA—SCMA Pact

The CEA has ratified the amended agreement with the Society of Cinema Managers Amalgamated.

This was done at a committee meeting last Friday.

Instead of being retrospective to December 29, 1950, the new agreement will not operate until February 12 this year. There are one or two minor changes, but the major alterations are as exclusively reported in full in the KINE. on January 4.

Liverpool Joint Dance

Organised jointly by the North Western branch, SCMA, and the local branch, NATKE, a kinema dance will be held at the Grafton Rooms, Liverpool, on February 6. There will be dancing from 8 p.m. to 2 a.m., and the price of the tickets (5s.) includes transport home.

B OF T PROSECUTIONS

Continued from page 3

During the last two years relief was given and the quota has been 27 and 22½ per cent., respectively.

Both the kinemas in the small town of Uttoxeter, Staffs (population 7,278) are subjects of prosecutions taken against Catlins (Uttoxeter). Ltd. They are the Queens, 376 seats (once nightly with Saturday matinées), and the Elite, 909 seats, which has two matinées a week. The prescribed quota for the Queens and Elite is not listed by the Board of Trade, which indicates that no relief was given or application made for it. Both cases will be heard at Uttoxeter on Wednesday, February 21.

Earl Mountbatten and Sir Arthur Jarratt at the Empire, Leicester Square, on Monday evening last, when they saw the new MGM Technicolor film KIM, and Nat Karson's latest stage show "Rhythm Cavalcade." A distinguished audience of celebrities included Mrs. Attlee, and a number of prominent film personalities. A party of Chelsea pensioners was also among interested guests

JIC "DIFFICULTIES"

Continued from page 3

given an ultimatum to the ACT. This is not correct. No ultimatum has been given. There were legitimate difficulties before the union, and the explanation of these difficulties which I gave (at the recent NATKE conference in London) ought not to be considered as meaning anything but that genuine difficulties exist."

Tom O'Brien said at the rally that he did not blame ACT for looking after its own interests because it already has a satisfactory agreement. The studio division committee had passed a resolution which "deplored the attitude of ACT on the JIC" and asked for independent action unless an agreed policy were reached within a month.

A BFPA official told the KINE. this week that no statement is being issued by the JIC about its meeting this week. This is the first time that no official report has been made after such a conference.

Profit-Taking Shares

Some disappointment with the new National Film Corporation plans led to profit-taking in the film and kinema share market.

British and Dominions Films (12s.) fell 4½d. to 4s. 10½d., Capital and Provincial 6d. to 5s. 6d., Gaumont-British 3d. to 6s. 3d., George Humphries 9d. to 25s. 6d., Moss Empires 3s. 3d. to 34s., and Odeon 1s. 3d. to 11s. 3d.

There were parallel falls among preferences and debentures, while British Lion Studios 5 per cent. Notes fell £2 to £44 and the 4 per cent. debentures £2 to £71. British Lion Studio ordinary, however, were 6d. better at 2s. British Lion Film 7½ per cent. 10s. preference were also a good market at 5s., a rise of 9d.

GRIERSON

Continued from page 8

land, Scotland and Wales. But no scripts are to be finalised until full discussions have taken place with a representative collection of exhibitors—and with the KINE. review editor, R. H. ("Josh") Billings.

"I want to meet 'Josh' and get a few tips on what is and is not box-office today," said Grierson.

The films are to be distributed by Associated British Film Distributors.

The studio will employ a skeleton staff. All members of the unit will be taken on for specific productions. Much of the shooting will be done on location.

Grierson hopes to persuade some of the great technicians of today to work at Southall for short periods so that they can teach the comparative newcomers something from their experience. He hopes the industry will accept "Group Three" as a service so that those people who make successful features at Southall are subsequently absorbed into the larger organisations in the industry.

He intends to ask the board of the new company—of which Sir Michael Balcon will be chairman—to approve a formula whereby "Group Three" can co-operate with independent producers outside Southall.

"I have my eye on some of the television producers and directors at the BBC," Grierson said. "I think some of them would be a great advantage to the industry."

Not Highbrow

He was anxious that the KINE. should make clear that his production policy was not to be documentary or "highbrow." The fact that the group had John Baxter as production controller was evidence of the efficient approach to be made towards making films of entertainment and commercial value.

Grierson said that he intended that the emphasis should be on story and adventure. There will be the romantic approach to all outdoor subjects. He will aim at scripts which include the down-to-earth dialogue which was evident in such films as "Whisky Galore." There must be robust, native humour. There was also a need for films which were "strong theatre": not recreations of stage plays, not films which would get "X" certificates, but pictures which built up strong dramatic values as in the theatre, pictures "which really move."

Already ideas are being contributed from other sections of the industry. Stars are available for the films, and Grierson places a strong emphasis on the need to use artists who will be good names at the box-office.

He is most satisfied with one comment which came from Sir Alexander Korda when he heard about the scheme. "Sir Alex told me that if we succeed in finding just two great artists, whether they are actors or technicians, the experiment will have been worth a quarter of a million pounds to the industry as a whole," he said. "And our whole approach will be to give just that service."

Because of the disclosures made in this film, powerful gambling interests tried to halt production with threats of violence and reprisal.

In a real sense, this picture was made with a gun in its back and it was only through the armed assistance of the police in Los Angeles, Boulder Dam and other communities, that this story was able to reach the screen.

It is the story of the $8,000,000,000 syndicate that has milked 150,000,000 people of millions of dollars . . . a truly explosive story . . . a real motion picture achievement.

starring

EDMOND O'BRIEN · JOANNE DRU with **OTTO KRUGER**

featuring **Barry Kelley** · **Dorothy Patrick** · **Donald Porter** · **Sammy White** · **Howard St. John**

Written by Richard English and Francis Swann

Produced by FRANK N. SELTZER · Directed by JOSEPH H. NEWMAN

Released by Columbia Pictures

BIRMINGHAM

No Eady Extension Without Entertainments Tax Relief

"FRANK" COZENS presided over last Friday's meeting of the Birmingham and Midlands branch of the CEA for the first time as its official chairman. The matters discussed ranged from Sir Laurence Olivier's attack on exhibitors and the new "X" film regulations, to questions of an apprenticeship scheme and poster advertising.

Arising out of the chairman's reports on the last two meetings of the General Council, there was a brief discussion on the question of reduced prices for old-age pensioners.

A. G. MAY regarded the reduction to old-age pensioners as a retrograde step so far as the kinema industry was concerned. If they acquiesced to a request from one organisation, others would come along. He did not intend to increase the facilities granted to old people at the present time. No other trade gave extra facilities to its customers, why should the kinema? The sooner their industry said it would not do anything of that kind the better.

C. W. HUTCHIN suggested that the taking of a census of people entitled to be admitted free of charge would give them a better idea of the real position.

A. G. MAY pointed out that it was not the fault of the kinema that old-age pensioners were not provided with sufficient money to live on. The answer was, let the country increase their pension.

"KEN" JONES (Clifton Circuit) said he was sorry to see the old circuits v. independents attitude creeping in again. He would like to see unified action taken on the question, and was glad the matter was being taken up in the proper channels.

R. H. RIGBY thought the distinction should be drawn between pensioners of 65 and old-age pensioners of 70, as the former were not old-age pensioners.

The meeting then accepted the chairman's suggestion that the matter be deferred until after the CEA had met ABC officially.

On the question of the additional ½d. levy under the Eady Plan, the CHAIRMAN remarked that they could not afford to put up their prices at the moment.

A. G. MAY asked the branch to express a definite opinion on the matter, and proposed that "We deprecate any further levy in any shape or form without some relief from entertainments tax."

This was formally seconded by R. H. RIGBY and carried.

Correspondence with Leslie Knopp regarding the branch's views on the apprenticeship scheme was read by B. C. MUGGLETON (secretary), who recalled that in October last the branch decided that any apprenticeship scheme was impracticable.

A. G. MAY thought the labour position was just about 100 per cent. worse now than it was in October.

It was agreed that Mr. Muggleton should inform Mr. Knopp that the branch reaffirmed its previous decision.

Mr. MUGGLETON said the question of poster advertising by CMA was raised at the last meeting. He had since received a letter from Mr. Self, saying that his head office had decided to withdraw from the agreement entered into on its behalf in October, 1938.

"KEN" JONES thought the branch should approach CMA again, suggesting that first-run theatres should be allowed to put up posters, but that suburban kinemas should not follow suit.

Supporting that idea, Mr. MAY expressed the opinion that the industry could not afford the expense of poster advertising which would only lead to the ridiculous position which ruled in the old days.

Mr. MAY reported that the recent collections for the branch local charities fund realised £2,481, which was slightly less than the previous year's collection.

"X" Certificate

While intimating that in Birmingham no change in the condition of the licence could be made until the annual sessions in October next, and that, therefore, the Home Office regulation regarding "X" category films would not come into operation until December next, the clerk to the licensing justices wrote suggesting that the Association should obtain an undertaking from licencees that the amended conditions would be carried into immediate effect.

Mr. MUGGLETON said that all the justices wanted was an assurance that the provision relating to "X" films recommended by the Home Office would be duly carried into effect. The one change desired was that on the category board the "H" film conditions should be superseded by those for "X" films.

Mr. MAY said there was one important point they should watch, and that was the phrase in the "X" condition "to any part of the programme." That was new and the point should be raised when they discussed the regulations with the justices because when an "X" film was being shown other parts of the programme might be "U" or "A" films.

The meeting agreed to accept the justices' request regarding that regulation.

"KEN" JONES had something to say concerning Sir Laurence Olivier's attack on exhibitors. While he agreed with some of the things Sir Laurence said, his first reactions to the speech were unrepeatable. The receipts from the exhibition of a film should be reapportioned. The producers were entitled to get a little more. Not, however, at the expense of the exhibitor, but at the expense of the Government.

Mr. Fuller had written a letter to *The Times*, but he wanted something more forceful. One of the most important things they wanted to do was to get rid of some of that tax.

S.O in Wrexham and Swansea

"Last Sunday over 3,000 patrons were admitted to Wrexham kinemas, all of whom want Sunday kinemas—Ask your councillor why not every Sunday—Ask for a public meeting." This announcement appeared in an advertisement by the North Wales section of the North Western branch CEA in a Wrexham newspaper last week-end. The local kinemas open on two Sundays a year; the second occasion this year was on January 28. An application to the Wrexham Town Council for permanent S.O. has been refused.

The Swansea Watch Committee has recommended that local kinemas should be allowed to open on Sundays from 5 p.m. to 10 p.m., providing that a charity levy is fixed at 1d. per seat; no children under 16 are admitted; films are confined to "A" and "U" categories; that no employees shall be asked to work on Sundays if they have objection to doing so; and that charges for admission do not exceed those of weekdays.

Hemingway chalks up a ★★★★ film
Friday Filmspot by LEONARD MOSLEY
4,200,000 PEOPLE READ THIS IN THE "DAILY EXPRESS"
WARNER BROS. PRESENT
THE BREAKING POINT

KENT

PLIGHT OF EXHIBITORS IS "FANTASTIC"

THE manner in which the Eady scheme was affecting small theatres was explained to Kent branch members by OLIVER WARD. He quoted figures to prove how essential it was for every exhibitor to get behind the entertainments tax campaign.

In the instance referred to, the business for October and December showed an increase of £19 11s. 6d. That was good. But this was accompanied by an increase in the tax. With increasing costs the whole position was fantastic when the exhibitor got nothing out of improved business.

The annual meeting opened with MORRIS LEVY in the chair.

A. SPENCER MAY, SEN., said income from subscriptions had declined from £582 to £527. The balance was £172 compared with £72 the previous year. Cash at the bank is now £561 and investments are put at £2,269 (market value £2,073).

Youngest Chairman

A. SPENCER MAY, JUN., was then elected as chairman for the coming year, pointing out that he thought he held the record as the youngest CEA chairman because he had been in the chair in 1933 when he was under 21. C. Russ was elected vice-chairman.

Other officers were re-elected.

SPENCER MAY, SEN., moved that in future, branch meetings be held every other month instead of monthly.

OLIVER WARD complained that only a few people attended meetings.

Other members spoke against the proposal, which was lost.

The SECRETARY (Harry Quinton) said that the Bexley authority had said that where children's shows are held the ratio of attendants must be one for 75 in the stalls and one to 25 elsewhere. On behalf of CMA, ABC and Granada, he had written to the authority and was waiting a further reply.

A. SPENCER MAY, SEN., made a presentation of a cheque to R. V. Crow, who, he said, was secretary of the branch since 1920.

In a reply, Mr. CROW spoke of the bad publicity the trade was now having and thought it might be a good thing for the CEA to have a large-scale programme department.

At the annual lunch which followed, the guests included A. B. Watts, national president; Harry Mears, vice-president; E. J. Hinge, treasurer; and W. Fuller, general secretary.

C. RUSS gave the toast of the CEA.

In his reply, ARTHUR WATTS urged members to write to their local papers as Walter Fuller had written to *The Times*, should other people make unfair criticisms of exhibitors, as had Sir Laurence Olivier.

HARRY MEARS said that there was a strong case for a greater measure of support to be given to small kinemas in their just case for a reduction in the Eady levy.

A. SPENCER MAY, JUN., replied to Harry Mears' toast of the branch. He urged that the trade should act more vigorously when such statements were made as were made by Sir Laurence. He also warned that the industry should not think of making any agreement with the BBC on television, it should do everything to prevent TV having films of any kind.

HARRY QUINTON gave the toast of the guests. WALTER FULLER replied, emphasising that the CEA would soon be discussing the question of television and during recent months had in no way weakened in determination not to enter a one-way deal with the BBC. He was supported by M. Hinge, R. V. Crow and Tommy France.

LONDON AND PROVINCIAL TRADE SHOWS

LONDON: RIALTO, Coventry St., TUES., FEB. 6, 10.30 a.m.

BIRMINGHAM	WEST END	FEB. 9	10.30 a.m.	LIVERPOOL	ODEON	FEB. 6	10.30 a.m.
CARDIFF	CAPITOL	FEB. 6	10.30 a.m.	MANCHESTER	ODEON	FEB. 8	10.30 a.m.
GLASGOW	GAUMONT	FEB. 6	10.30 a.m.	NEWCASTLE	ODEON	FEB. 6	10.30 a.m.
LEEDS	ODEON	FEB. 7	10.30 a.m.	SHEFFIELD	HIPPODROME	FEB. 13	10.30 a.m.

ROMULUS presents

James MASON

Ava GARDNER

PANDORA and the Flying Dutchman

Colour by Technicolor

PRODUCED AND DIRECTED BY ALBERT LEWIN

with NIGEL PATRICK · SHEILA SIM · HAROLD WARRENDER

MARIO CABRE

Distribution controlled by

INDEPENDENT FILM DISTRIBUTORS

in association with

BRITISH LION FILM CORPN.

GENERALLY RELEASED

MARCH 5th, 1951

Thrilling as a play

film !

DAVID FARRAR
GERALDINE FITZGERALD

WITH

ROLAND CULVER
JEAN CADELL

AN ELVEY GARTSIDE PRODUCTION

DISTRIBUTION CONTROLLED BY INDEPENDENT FILM DISTRIBUTORS LTD

IN ASSOCIATION WITH BRITISH LION FILM CORP. LTD.

LONDON AND PROVINCIAL TRADE SHOWS

LONDON: RIALTO, Coventry St., Wed., Feb. 7, at 10.30 a.m.

BIRMINGHAM
FORUM Wed., Feb. 7 10.30 a.m.

GLASGOW
Wed., Feb. 7 10.30 a.m.

LEEDS
[illegible], Feb. 9 10.30 a.m.

[illegible]POOL
[illegible] 10.30 a.m.

MANCHESTER
DEANSGATE Wed., Feb. 7 10.[illegible] a.m.

NEWCASTLE
HAYMARKET Wed., Feb. 7 10.30 a.m.

CARDIFF
OLYMPIA Friday, Feb. 9 10.30 a.m.

SHEFFIELD
[illegible], Feb. 14 10.30 a.m.

4th

PORTSMOUTH

Circuit Meets Branch On "Sevenpennies" for Pensioners

THE action of Portsmouth Town Cinemas in admitting old-age pensioners for 3d. which is the subject of complaint in the Portsmouth and the Hants branches was explained by James Holland to his fellows of the Portsmouth branch. He said that in view of the competition from the Essoldo group his directors considered they had no alternative but to do likewise.

CAPTAIN MARK SHECKMAN, of the Essoldo circuit, who also attended, wrote stating that he was quite willing to fall in with other members and would raise prices for pensioners from 3d. to 7d. or any price agreed generally. He said he was sorry to have "transgressed," but he had not realised that these prices would have caused trouble to other members.

H. STAFFORD said that this kind of thing had been going on all over the country for a long time—some kinemas even admitting pensioners for nothing.

F. B. B. BLAKE thought, however, that the whole principle was wrong.

It was not sufficient just to tell the CEA that you were going to do something which was entirely against everyone else. He maintained that the matter should have been one for discussion rather than notification.

Mr. BLAKE added that the term "old-age pensioners" also tended to be misleading. Pensioners were not always those who existed on a mere pittance, but included many people who could well afford to pay top prices, and he could see no point in their being admitted for a few coppers.

Both Mr. HOLLAND and A. LEVISON urged that there must be unity on this question among branch members, and a resolution was eventually passed, stating that the branch was in favour of a 7d. minimum price for pensioners, which would be available at matinees from Mondays to Fridays.

Mr. HOLLAND also agreed to place this new position before his company as soon as possible.

Ministry Slides

A request was received from the Portsmouth office of the Ministry of Labour for slides to be shown in connection with recruitment to the coal mines in view of the grave fuel situation.

F. BLAKE pointed out that the General Council had already agreed to show a 150-ft. trailer for the Ministry of Fuel and Power.

P. J. MILSON thought it was rather bad to approach the kinemas in this way, considering they were not on the priority list for fuel.

Midnight Matinees

As the result of a midnight matinee recently, at the Regent, Portsmouth, a letter was recieved from A. W. Edwards, the divisional secretary of NATKE, stating that in futnre when members considered applying for an extension of normal licensing hours, he should be consulted.

Members felt generally that there was no real reason why this should be done, and thought that this would create an undesirable precedent. It was considered this particular case was not a branch matter, but one for the individual hall.

P. J. MILSON said that in the Isle of Wight, Col. Britten had often staged midnight matinees at Ryde, and as far as he knew there had never been any objection from NATKE.

Mr. MILSON also reported that an application had recently been made to the British Railways Executive for a substantial reduction in film transport rates for the Isle of Wight, which he described as "fantastic." The reply had not been very satisfactory, and the matter was being taken further.

A ten per cent. reduction in Sunday Opening contributions has been granted in the Isle of Wight, but they still remain in the £600 region. Mr. MILSON paid tribute to the work of Mr. Dewes in this connection.

ARTHUR DANIELS, the secretary, stated that the branch had about £600 in assets.

It was decided to maintain local branch donations at the same rates of £1 11s. 6d. for "A" halls, £1 1s. for "B" halls, and 10s. 6d. for "C" halls

1951 Officers

W. Moffat was re-elected chairman, as was the vice-chairman, J. Blaber. A. Daniels and F. B. B. Blake were also reappointed secretary and treasurer, respectively. P. J. Milson was appointed as the branch's No. 1 delegate in succession to F. B. B. Blake, who agreed, however, to continue as the branch's second delegate. The trustees are J. Holland, A. Levison and P. J. Milsom, the auditor is Frank Barter, and the executive committee consists of the officers plus H. J. Court, J. Holland, A. Levison, P. J. Milsom, P. Reed, and H. Stafford.

At the lunch which followed the annual meeting, Mr. Moffat welcomed a number of guests, including members' wives, kinema managers, Messrs. Middleton and Laws, of Marmion Film Transport, Captain Sheckman, of Essoldo, and Mr. Raymond of Columbia. He paid tribute to the secretarial work performed by Arthur Daniels, and by Miss R. P. Hatch, who ably took over during Mr. Daniels' illness.

W. T. Moffat, who has always taken a prominent part in CEA affairs, was re-elected chairman of the Portsmouth Council

Northern Managers: Pact Could Mean Three Years' Standstill

MEMBERS of the Northern branch of the Society of Cinema Managers examined the terms of the draft agreement with the CEA at their January meeting.

Some members suspected that clause 19 was tying the can of a three years' standstill on them.

AUSTIN GREEN (secretary) was content to accept the assurance given by W. R. Fuller to the CEA, that the agreement could be terminated in six months. Ted Smith said that he read it similarly.

The sick clause—by which salary is payable during illness as, and for periods the proprietors may determine — was criticised. Ted Smith agreed that, on the surface, it might seem unsatisfactory. Had they pressed for definite periods, he said, it might have been better for some members: but it would, he felt, have been worse for more. One could say this about the draft agreement: "Nobody loses anything by it, and most gain something."

Only a Minority

FRANK WHITE (chairman) exhorted members each to make the best use of the graded subscriptions and the decentralisation scheme to speed recruiting.

"What faults there are in the draft agreement," he said, "are consequences of the hard truth that the exhibitors are perfectly well aware that the society represents only a minority of managers. Had we the 4,000 members we should have, things might be very different."

A young member from Middlesbrough said that non-members invited to join the society, frequently rebuffed him with the cynical question: "Why should I join and get myself in wrong with the boss when I enjoy the conditions already?"

This moved JIM ELLIOTT (delegate) to a scathing attack. "That sort of unprincipled selfishness," he said, "is at the root of half this country's troubles. Civilisations die when men will do nothing for the benefit of others. This canker is not peculiar to the kinema industry. It is common to all industries. Unless there is a change of heart we are finished.

Trusted Servants

"Do his fellow-managers go round and compliment a chap who is using his head to further the 'Better Business' campaign? Very rarely. More often, they 'Knock him' if his efforts don't pull, and envy him if they do.

"Let us, for heaven's sake, get back to the sane old notion that we are the trusted servants of our employer and our patrons; that in promoting his interests and serving their to the best of our ability, we promote and serve our own. We can't have it all our own way. We have duties as well as rights—in that order."

Mr. ELLIOTT explained that he could speak thus because he owed nothing of his conditions to the society. Maybe, he had been fortunate in working for good employers; but he wasn't exceptional in that.

The meeting decided to support the Sheffield resolution for an alteration of the rule requiring three years' service on the General Council as the essential qualification for aspirants to the vice-presidency.

The notion, generally, was that it would be better to change the rule now and, before the 1952 annual conference, to seek support for a qualifying period of, say, one year's service on the National Committee.

Dance Date

ROBERT GILBERTSON reminded members that the next dance promoted by the society would be at the Old Assembly Rooms, Newcastle, on March 2.

"Branch funds are quite healthy," said Bob, "for we made a profit of £100 on the autumn dance. Still, we need more in hand to meet our full share of the costs of the annual general meeting to be held in Newcastle on March 18."

The meeting placed on record its appreciation of the good work of the new national treasurer (L. A. Remington) in so quickly improving the society's financial position.

E. COUNTIES

COSTS INCREASE INDEPENDENTS' DIFFICULTIES

LOCAL difficulties, due to increases in wages and other administrative costs, the hire of films for independent halls and entertainments tax were mentioned by Major A. W. Neve (chairman) after the annual meeting of the Eastern Counties branch at Norwich. Referring to Sir Laurence Olivier's speech, he agreed with the figure of £400,000 for exhibitors but said that the salaries paid to producers and stars would make interesting hearing

Maj. Neve spoke at a luncheon at the Regent, Norwich, following the business meeting, and welcomed E. R. Ives as a guest "to whom the success of the transport of films in the county was largely due." He said that the branch was co-operating wholeheartedly on arrangements for the Festival of Britain and had set up a sub-committee consisting of H. V. Scott (CMA), N. Scott-Buccleuch (Regent, Norwich), S. H. Brown (Norvic, Norwich) and V. E. Harrison (Capitol, Norwich) to deal with matters relating to the kinema industry in the Festival celebrations in Norwich

It had been agreed that every effort should be made to show British films during the fortnight in June concerned, and he hoped that visitors would find that the kinemas had catered satisfactorily for their entertainment, and at the same time that the British film industry could compete favourably with the rest of the world.

Helping Charities

In conclusion, Major NEVE emphasised the branch's wholehearted support to the appeal made by the Duke of Edinburgh for the National Playing Fields Association, and outlined the arrangements made in the area for publicity and collections during the week commencing February 25. He reminded members that the Norwich kinemas were also making a special effort during the week commencing May 7 on behalf of the Norwich Cathedral Restoration Fund.

At the business meeting, Major D. BOSTOCK (Ipswich) read the delegates' reports and these were supported by his fellow-delegate, H. W. PINCHON (Swaffham).

1951 Officers

Officers were elected as follows:—Hon. chairman, A. W. Neve (Mildenhall); hon. vice-chairman, D. W. Attree (Gt. Yarmouth); hon. treasurer, E. H. Field (Gt. Yarmouth); secretary, A. F. Kent (Norwich); auditor, Herbert Holl (Norwich); delegates to the General Council, D. F. Bostock (Ipswich), and H. W. Pinchon (Swaffham); general committee, S. H. Brown (Norvic, Norwich), D. F. Bostock (Ipswich), J. Bolam (VEH Cinemas), J. R. Chapman (ABC controller, Eastern district), H. V. Scott (district manager, Eastern division, CMA Circuit), F. Graves (Odeon, Lowestoft), V. E. Harrison (VEH Cinema, Norwich), H. W. Pinchon (Central, Swaffham), R. T. Simpson (Kingsway, Newmarket), N. Scott-Buccleuch (Regent, Norwich), H. E. Witard (Ritz, Norwich); finance committee, the elected officers, plus S. H. Brown, D. F. Bostock and V. E. Harrison; NATKE, the officers, plus D. F. Bostock, J. Bolam, V. E. Harrison and S. J. Olwer; barring committee, A. W. Neve, D. F. Bostock, H. W. Pinchon, V. E. Harrison, H. V. Scott and J. R. Chapman (ABC controller); hon. auditor, Herbert Holl.

C

MANCHESTER

All-Out Effort to Refute Olivier's "Wild Vapourings"

STRONG protests against "the inaccuracy" of Sir Laurence Olivier's speech on "the British film crisis" were made at the Manchester and Salford branch meeting held at Manchester on January 24. More vigorous measures to refute it were sought.

A resolution was adopted which expressed "profound dissatisfaction at the inaccurate statements made verbally by Sir Laurence Olivier at a recent meeting which totally ignored the findings of the Plant report.

"The branch unanimously considers that vigorous measures should have been taken immediately to refute the statements and is of the opinion that, while the action of the general secretary in writing to *The Times* is commendable, it by no means meets the case. The branch suggest that a Press conference be called on behalf of the association to place the matter before the public in the right perspective."

Secretary T. E. ROBINSON said the CEA did not accept the invitation to attend the meeting addressed by Sir Laurence, on a suggestion that it was not an official meeting. The branch was concerned by the inaccuracy of some of the statements and had suggested to CEA headquarters that they should be refuted at once.

A. E. WRIGHT: A lot of people have drawn the wrong conclusions. It has been made to appear that we are living on the producers.

Emery was Irate

DENNIS C. WALLS said his chief (W. J. Emery) was extremely irate about it. For the CEA merely to send a letter to the Press was completely and utterly futile. A Press conference ought to be called immediately to counteract the effect of these wild vapourings of Sir Laurence or the consequences would be serious. In the House of Commons and in Government circles the exhibiting side of industry was badly thought of.

Niggers in Wood Pile

"We are considered to be the niggers in the wood pile, in spite of the fact that it is shown in the Plant report that we are not the bad boys of the piece," he said.

WALLS added that it was highly regrettable that Sir Laurence and the unions should have focused the limelight in the wrong place and washed dirty linen in public at a time when the industry was in the throes of the "Better Business" campaign.

Why Wink in the Dark?

When it was suggested that a telegram be sent to CEA headquarters, A. E. WRIGHT remarked: "What is the good of that. To send a telegram would be like winking at someone in the dark."

J. KILLEYA remarked that whatever exhibitors thought about Sir Laurence Olivier, the fatuousness of his remarks and the box-office power of pictures, exhibitors ought to have someone who could command public attention in an equally forceful manner.

Admission Prices

Discussion on admission prices resulted in the adoption of a resolution which expressed the view that increases could not be countenanced.

In the discussion, members took into consideration the curtailed spending power of the public and the possible effects of any raising of prices, which actually were justified by a spiral of advancing costs and expenses, on attendances at kinemas.

R. Fox said that in some residential districts patronage had fallen by 25 per cent. in the higher-priced seats.

D. C. WALLS called attention to the likely effect of the Holmfirth television transmitter and the general economic conditions. He felt that any increase in prices at kinemas would have a disastrous effect on business.

B of T Collecting Data

JOHN KILLEYA commented on the statistics relating to the kinema trade that were being collected by the Board of Trade. He hoped they would be used wisely.

W. MILLER, in his review of trade conditions, said reduced prices had not increased patronage, yet he considered kinema entertainment to be sufficiently cheap to attract the public, provided the theatres showed the films they wished to see.

Hon. Life Membership

A resolution was adopted recommending the Legal, Finance and Parliamentary Committee to consider the alteration of the rules of the association to admit to honorary life membership exhibitors who had given long or distinguished service to the association.

DENNIS C. WALLS, who sponsored this motion, referred with regret to the fact that Fred Morrison, a founder and trustee of the CEA, who had been a delegate of the Northern branch for an unbroken period of 39 years, was no longer a member of the General Council. A similar thing happened years ago to Major Gale, who also was a founder member and treasurer of the association.

W. MILLER: It is a great shame that we should lose the services and the wisdom of men who have been so many years in the business.

SCMA Agreement

The committee has decided to seek clarification of certain points in the CEA-SCMA agreement, particularly annual holidays and definition of the term "parties to a dispute."

Press Advertising

Attention was called to an increase in the advertising rates in a Salford newspaper and the suggestion was made that space should be reduced to offset the advance. It was decided to call a meeting of Salford exhibitors to consider this suggestion.

Officers for 1951

Chairman, W. Miller (Ogdens Circuit); vice-chairman, W. Hockman (CMA); hon. treasurer, W. Miller; trustees, R. W. Fox, H. Jackson and A. E. Wright; delegates, T. E. Robinson, W. Miller and E. Hamson; representative to GP Committee, T. E. Robinson (deputy, W. Miller). Committee, W. Miller, E. Hamson, R. W. Fox, W. Hockman, H. Abbott, D. L. Jones, H. L. Rombach, A. E. Wright, H. Jackson, W. Rodgers, S. Wild, Dennis C. Walls, G. M. Montanini, T. E. Robinson and E. Paul.

Television Licences

The latest GPO statistics show that 586,100 television licences were current in Great Britain and Northern Ireland at the end of December, 1950.

HANTS & E. DORSET

Majority Carries Cheap Prices For Old-Age Pensioners

ALTHOUGH several members refused to vote, the Hants and E. Dorset branch agreed to recommend the admission of old-age pensioners at the minimum of sevenpence during afternoons Monday to Friday. Coun. G. Bravery presided in the absence of Coun. H. P. E. Mears, the chairman, who was formally nominated for the national presidency.

The subject was raised by Coun. BRAVERY, who referred to a suggestion by R. H. Dewes (Odeon) that any concessions to old-age pensioners should be accompanied by a concession from taxation and not from the exhibitor.

RANSOM BURBAGE (Southampton) said three different associations had asked what he was going to do about these concessions.

The CHAIRMAN pointed out that ABC had stated that it could not withdraw its decision to allow old-age pensioners into its kinemas before 3 p.m. at a charge of sevenpence. He added that the Modern and the Ritz, Bournemouth, owned by Portsmouth Town Cinemas, were allowing pensioners to secure admission up to 4 p.m. for threepence.

D. SHAVE (ABC) said his firm's concessions followed news from many parts of the country that independent kinemas were not only making small charges to pensioners but, in some cases, were letting them in for nothing. Any member had the right to adjust his prices to suit his kinema but it was astounding to know that some local exhibitors had gone down to threepence.

Mr. INSKIP said as far as he could see all they could do was to deprecate the action of members concerned because everyone had the right to fix his own admission charges. While he thought it was a very wrong policy, in the circumstances, he thought they should recommend members to fall into line with ABC.

Mr. STARKEY said it was ridiculous to let these people in at threepence.

A letter is to be sent to Portsmouth Town Cinemas expressing the concern of members at the threepenny charge at the Modern and Ritz, Bournemouth.

Only One Non-Member

The Secretary (H. H. C. MITCHENER) said branch membership was 69; with one exception, all the kinemas in the branch area were members. RANSOM BURBAGE (hon. treasurer) reported a balance at the bank of £166.

Coun. BRAVERY read the report of the chairman (Coun. Mears).

On the question of the suggested raising of the CEA subscription Coun. Mears commented that it would appear that a ten per cent. increase would be the order of the day.

Referring to the "ever-increasing menace of television" he stated they would have to decide whether to continue to oppose it or to harness it and use it.

He was very concerned about the defeatist attitude of some members who kept reiterating that they could not expect a reduction in entertainments tax owing to the defence programme. "Defence programme or no defence programme there is a certain section of the exhibitors in this industry who are being pushed out of it solely by the overburden of the entertainments tax," he commented. He was hoping that if they could not get something for everybody they would at least get something for those who needed it most and who could certainly put up and substantiate a case for reduction

The only sane thing to do was to put up a united front of all sections of the industry to see what could be done to formulate some plan to recoup their ever-increasing costs. Entertainments duty revision seemed to be the only answer. The tendency to cut prices was fatal.

Altogether things looked pretty gloomy at the moment but he refused to be a pessimist and he urged the industry in general to remain united.

"No" to Film Society

A letter was read from the Bournemouth Film Society asking that a proposed special performance on February 2, in aid of the Bournemouth Winter Gardens' Society, should be treated as exceptional and that it should be allowed to advertise it to the public.

It was pointed out that a local hotel was advertising free 16-mm. shows for anyone in its lounge and that this had been taken up with the KRS who had now stopped it.

Mr. STARKEY said that 16-mm. shows seemed to be a regular thing in Bournemouth hotels.

The meeting decided to point out that there was a national agreement that shows of that kind were not permitted and regretting that the branch must object to it.

Election of Officers

Coun. H. P. E. Mears and Coun. G. Bravery were re-elected chairman and vice-chairman, respectively. As Coun. Mears, by virtue of his office, was a member of the General Council and the General Purposes Committee, Coun. Bravery was elected in his place and A. G. Inskip was elected as deputy on the GP Committee and as the second delegate to the General Council.

Only new names on the committee were A. T. Sullivan and D. Shave. Other committees were re-elected with the exception of the CTBF committee, where Mr. C. E. Bushnell filled a vacancy. It was decided to vote £10 to the CTBF.

Festival of Britain

Coun. H. P. E. Mears was appointed branch nominee on the local committee arranging the film programme during the Bournemouth and Wessex Festival of Britain functions.

CINEMATURIANS TOLD "ONE VOICE WANTED"

"What your industry lacks is one voice. You have this extraordinary statement by Sir Laurence Olivier that the producers are left with only £200,000 out of £1,000,000 taken at the pay-box. There is something very wrong in a trade that will submit to talk of that description."

So said W. J. Robertson (managing editor of Kemsley Newspapers, Manchester) in a talk which he gave to Liverpool Cinematurians on Friday.

Mr. Robertson went on to say that if someone had asked what Sir Laurence Olivier was talking about, because he got so much for making a particular film, it might have put the position in a different perspective. Exhibitors should present a solid front to the public.

He deplored the production end of the industry getting into Government hands. If conditions in the past were analysed, he thought it would be found that there had been inefficiency.

THE STUPIDITY OF OLIVIER'S INTERVENTION

—Arthur Watts

SPEAKING at the Bristol and West of England CEA annual luncheon on Wednesday last week, the president of the association, Arthur B. Watts, criticised the recent speech of Sir Laurence Olivier, who had condemned exhibitors for the amount they took as their share from box-office receipts.

"At a time when exhibitors are co-operating to the fullest extent with British film producers to create a fund which would enable them to balance their losses, I deplore the very ill-advised intervention of Sir Laurence Olivier with a suggestion that too much of box-office receipts comes our way, and the misleading manner in which it has deliberately been made," said Mr. Watts. "That we take £400,000 out of every million pounds paid into the box-office to put into our pockets is utterly wrong; £400,000, or thereabouts, represents all the money that we receive, from which has to be paid all the heavy costs of running a kinema.

"It costs the same to run a kinema whether we show American or British films. Films of comparable quality attract the public in similar numbers, whether British or American. Our margin of profit is slender. Any slight increase in film hire would wipe out our profit margin. Here is where the stupidity of Sir Laurence Olivier's unnecessary intervention comes in. Any increase of film hire would go in the main to American companies, whose films we show in the proportion of three to one, because the British films are not there because *it is not economic to make them.* Why upset exhibitors when they are voluntarily trying to find the means of assisting British production in the only practical manner."

Mr. Watts was replying to the toast of "The President," made by E. C. Rogers, vice-chairman of the Bristol CEA.

"The City and County of Bristol" was proposed by Coun. H. P. E. Mears, OBE, vice-president of the CEA, and was responded to by the Lord Mayor of Bristol, Ald. F. A. Parish, CBE, JP.

H. E. Williams, theatre controller of Cornell Cinemas, Ltd., welcomed "The Visitors."

W. R. Fuller, general secretary CEA, who proposed "The Bristol and West Branch," paid tribute to the untiring work of its chairman, Coun. F. G. W. Chamberlain, who responded.

Adelphi's Scottish Change

Adelphi has, by mutual consent, terminated its existing arrangements with Horace S. Coxall, Ltd.

Arthur Dent, managing director of Adelphi, has appointed Bob Booth to take over the representation of Adelphi in Scotland.

Mr. Booth's experience in the business dates back to 1913, and he is now at Adelphi Films, Limited, 534, Sauchiehall Street, Glasgow. Telephone: Douglas 8139.

At the Bristol CEA dinner party. Reading top left, clockwise, S. W. Savery, sec.; E. Betts "Renter"; J. Adley, Younger's P.S.; P. Myott, vice-chairman Devon and Cornwall CEA; Miss Shannon; Alex J. Martin, Associate Editor of the "Kine."; D. F. Chamberlain; F. R. Thomas, "Cinema"; Major S. Bell, Younger's P.S.; Cr. H. Mears, vice-pres. CEA; Mrs. Watts; A. B. Watts, pres. CEA; Cr. F. G. W. Chamberlain, chairman Bristol and West CEA; Cr. Mrs. A. Chamberlain; W. R. Fuller, gen. sec. CEA; Mrs. Mears; E. C. Rogers, vice-chairman Bristol and West CEA; W. Prodgers, theatre controller ABC

BRISTOL

Fallacy of Quota Act Stressed by Coun. Chamberlain

AT the annual meeting of the Bristol branch, held earlier in the day, reference had been made to Sir Laurence Olivier's speech, and it was suggested that Arthur Watts would do well to reply to this at the luncheon. At the meeting, Mr. WATTS read out a copy of a letter sent by the general secretary, W. R. Fuller, which had been published in *The Times*. He added that the CEA were anxious to help British films.

"The public won't pay to see them because they have no story value," he said. "Exhibitors are not an educational body—we sell entertainment."

E. C. ROGERS thought that a letter in *The Times* was not sufficient answer to Sir Laurence and suggested that as Sir Laurence's speech had been published in the "popular Press," so should the CEA's reply. It was thought, however, that already the "iron was getting cold," and that a letter in *The Times* reached the quarters for which it was intended.

All officers and committees of the branch were re-elected, Coun. F. G. W. Chamberlain now entering his sixteenth year of office as chairman of the branch.

In presenting his annual report, Coun. CHAMBERLAIN referred to the fallacy of the Quota Act.

"It does not create a healthy film industry and certainly is of little use to the exhibitor," he said. "A good British film will always command its market—a poor one is better when it's not made."

Mr. CHAMBERLAIN endorsed the recent branch resolution against the continuation of the Eady plan and any further increase in admission prices. Following the 15 per cent. increase in the price of Newsreels and the creation of a monopoly by the Newsreel Association, he said that the CEA were loath to report this to the Government. They preferred to go to arbitration.

"The KRS accuses us of creating a monopoly by imposing a 50 per cent. ceiling for film hire," he added, "but this is only advice and there is no penalty attached if it is broken."

Negotiations had been carried on with the NATKE on a friendly basis. The Bristol CEA considered that grading and wages were both local problems and should be dealt with as such.

Regarding Quota, Mr. CHAMBERLAIN said the branch had expressed a very firm view against the 25 per cent. supporting feature quota, were against Sunday films counting for Quota, and thought that more consideration should be given to the three-day house.

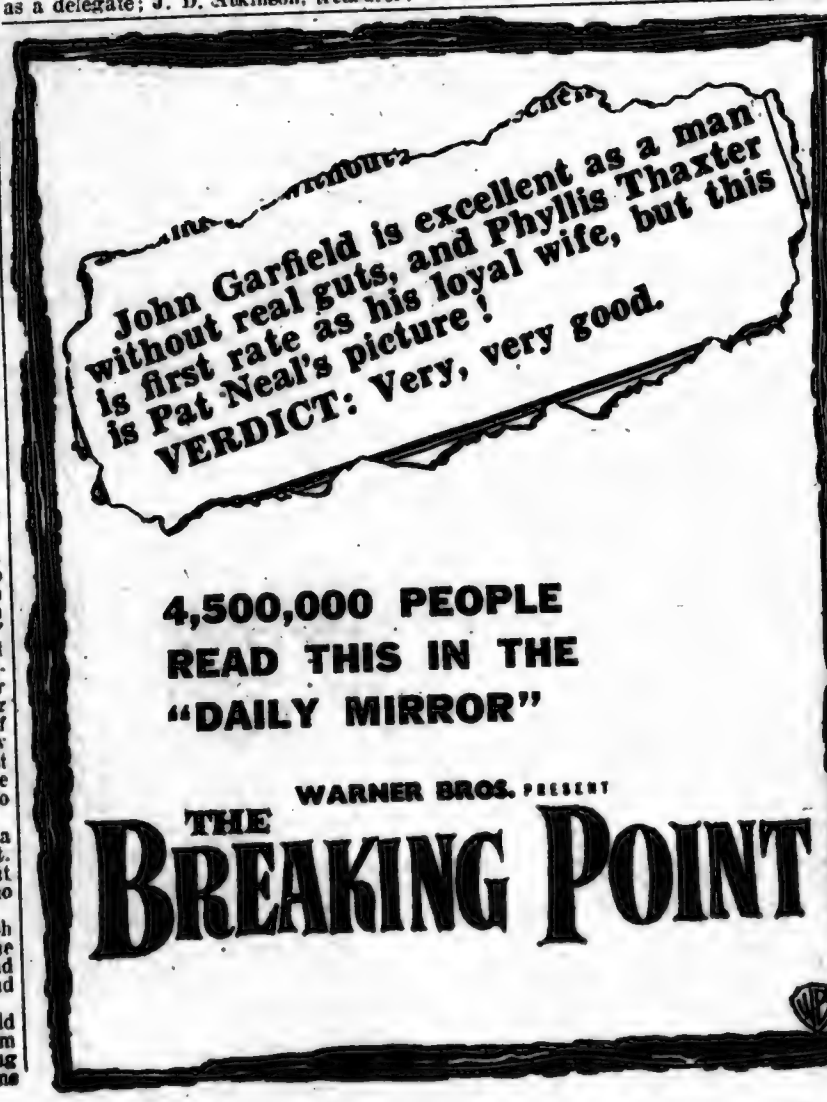
He expressed his thanks to E. C. Rogers, who was re-elected vice-chairman; L. V. Crews, who was re-elected as a delegate; J. D. Atkinson, treasurer; and S. W. Savery, secretary. H. Gower was elected a trustee.

G. Blackburn, area chairman of the CTBF, presented a report which showed that a total of £518 had been contributed.

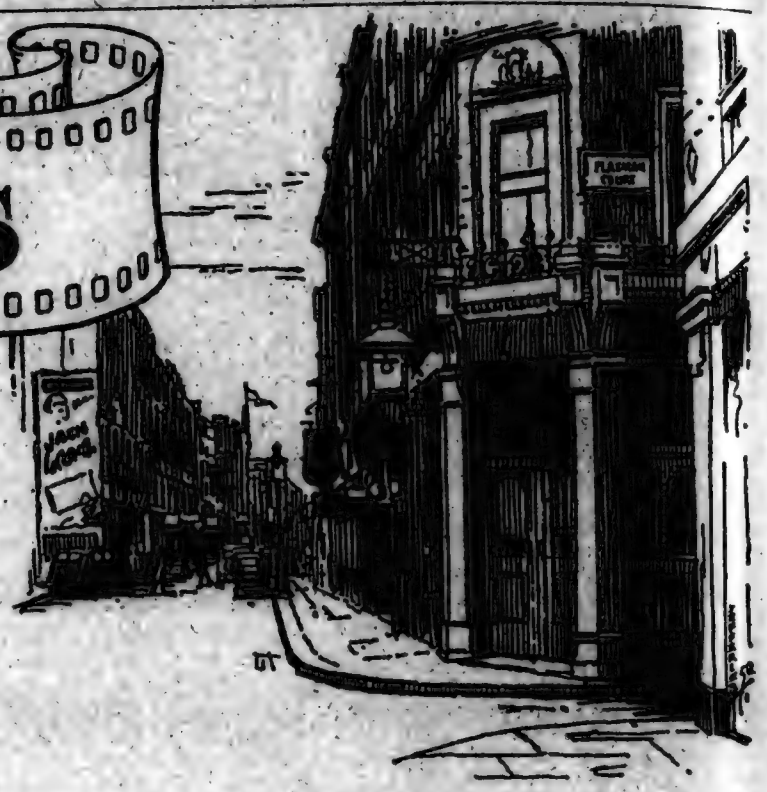
A letter from J. D. Atkinson, who was unable to be present through illness, suggested that the world premiere of the Festival film of the life of William Friese-Green, should be held in Bristol.

W. R. FULLER, the General Secretary, replied that it was understood that the film would not be completed until September and would be too late for Bristol's Festival week, which was to be held in July. He could see nothing, however, to prevent the world premiere being held in Bristol and it was suggested by E. C. ROGERS that the idea should be referred to the CEA General Council for their support.

A cocktail party by invitation of Younger's Publicity Service preceded the luncheon.


John Garfield is excellent as a man without real guts, and Phyllis Thaxter is first rate as his loyal wife, but this is Pat Neal's picture!
VERDICT: Very, very good.
4,500,000 PEOPLE
READ THIS IN THE
"DAILY MIRROR"
WARNER BROS. PRESENT
THE
BREAKING POINT

Your Films



On These Pages is News from Renters Concerning Product and Sales Personalities

WEST END STAYERS— The ranks of the West End Christmas attractions are now rapidly thinning. "Kim" (MGM) has usurped "King Solomon's Mines" at the Empire, and "All About Eve" (20th Century-Fox) will be displaced at the Gaumont, Haymarket, on Thursday by "Blackmailed" (GFD-British). There has been no appreciable falling off in the receipts of either, the only reason for their departure is that they have been holding up other product. "Cinderella" (RKO-Radio), Prince of Wales Theatre, and "Samson and Delilah" (Paramount), Carlton, are now left to fight out the long-distance battle alone. Of the newcomers, the GFD double bill, "Battle of Powder River" and "The Fat Man," now playing at the Leicester Square Theatre, is the turn-up. It's really taking big money. "Branded" (Paramount) got off to a good start at the Plaza, but being an Alan Ladd opus its success was confidently anticipated.

Among the general releases GFD has another co-feature hit with "Mystery Submarine" and "The Desert Hawk." There are also favourable reports on "Three Secrets" (Warner), while "All About Eve" (20th Century-Fox), despite the fact that it is still at the Gaumont, Haymarket, is confirming its West End success on tour. Few films have pulled off the "double." Returns of "The Flame and the Arrow" (Warner) in pre-release spots have been highly satisfactory. The independent triumph is "Bitter Rice" (Archway). This fruity Italian film, with its inviting teaser poster depicting magnificent Silvana Mangano, complete with sweater, is just what the doctor ordered, and is easily beating the 'flu. There is still time for the shrewd London and provincial showman to cash in.

Josh Billings

PRE-RELEASES AND RELEASE DATES

TODAY (Thursday) GFD's "Blackmailed" receives its double première at the Gaumont, Haymarket, S.W.1, and the Marble Arch Pavilion, W.1.

Adapted from Elizabeth Myers' novel, "Mrs. Christopher," "Blackmailed" tells the story of the accidental killing of a blackmailer and the effect it has upon the lives of three of his victims. Starring Mai Zetterling, Dirk Bogarde, Fay Compton, Robert Flemyng, and introducing Joan Rice. "Blackmailed" was directed by Mare Allegret and produced by Harold Huth.

* * *

With the launching by Independent FD, in association with British Lion, of "Pandora and the Flying Dutchman" in Technicolor, today (Thursday) at the Odeon, Leicester Square, W.C.2, John Woolf's Romulus Films presents its first production.

It co-stars James Mason and Ava Gardner.

* * *

Princess Margaret will attend the world première on April 12 of Warner's British film, "Captain Horatio Hornblower, RN." This will be held at Warner Theatre, Leicester Square, W.C.2, in aid of two Naval charities, King George's Fund for Sailors, of which the King is patron; and the Foudroyant Fund.

"Captain Horatio Hornblower, RN" is in Technicolor and is about adventures of C. S. Forester's famous sea-dog hero of Nelson's day. Starring Gregory Peck and Virgina May. It has a featured cast including Robert Beatty, Terence Morgan, James Robertson Justice and other British players.

* * *

"I'll Get By," 20th Century-Fox Technicolor musical, co-starring June Haver, William Lundigan, Gloria de Haven, Dennis Day and Harry James; and a Jack M. Warner production, "The Man Who Cheated Himself," co-starring Lee J. Cobb, Jane Wyatt and John Dall, will have their pre-release at the Dominion, Tottenham Court Road, W.1, and the New Victoria, W.1, on Sunday, February 11.

* * *

The West End run of "Manèges," released by Films de France started at the Tatler, Charing Cross Road, W.1, last Wednesday. The English title has been changed from "The Cheats" to "The Wanton."

It was the first film to be granted the "X" certificate last August and has been waiting the confirmation of this certificate before it could be shown. The stars are Simone Signoret and Bernard Blier, and the director Yves Allegret.

Continued on page 20

★ "THE 13th LETTER"

20th-Fox Starred Showmanship Film for February

WITH Charles Boyer, Linda Darnell, Michael Rennie and Constance Smith, "The 13th Letter" has the first essential of star value with a particular appeal to British audiences.

Michael Rennie's greatest film part to date and Constance Smith, recently in "The Mudlark," are given star billing.

Press campaign has been planned on Michael Rennie and the new Charles Boyer. The fact that Boyer relinquishes romantic rôles should find much editorial comment.

A serial story is being adapted from the film and treated in an unusual manner for exploitation purposes. The conclusion of the story is omitted so that it will provide an angle nationally or locally for readers of the story to submit:

(a) Their own logical conclusion.

(b) Who it is, in their opinion, is the writer of the poison pen letters.

To assist in further promotion with emphasis on the stars, distribution of postcard-size photographs of Michael Rennie and Constance Smith will be undertaken in co-operation with the magazines concerned.

Lucky charms will be distributed to ward off the evil association with the "thirteenth letter."

Suggested layout for composite pages will be in the hands of all exploiters with provision for a special stereo supplied free, and which will match the thirteenth letter "M."

M for mystery, menace, murder. It started with this letter:—

"I have been watching you because I am the conscience of this town. I know all about you and the Doctor; I have seen Marie and her sister's husband, Laurent's wife is too beautiful to be left alone! But you are the worst, and you are lucky I am giving you this chance to get out of this town."

"And they waited, watched and whispered—a whole town wondering whose secret would be bared next . . . whose life would be torn apart."

"The 13th Letter" lends itself admirably to an intriguing teaser campaign.

"Meet the most fearful killer who ever stalked a town."

"The strangest killer—the most shocking vengeance any town ever tried to hide—he strikes with the 13th letter."

"Using no gun or knife, but a scarlet pen of vengeance . . . scandal by scandal . . . sin by sin he bares the loves and weaknesses of a whole town."

"Sparing no one . . . the wicked or innocent in the most shocking vengeance any town ever lived. Whose sin will this killer bare next?"

"Soon a killer will stalk this town.

"Striking with the 13th Letter."

"Sin by sin . . . this killer's poison pen laid bare the secret shame of a whole town, and its people waited and watched for 'The Thirteenth Letter.'"

Ad. Sales Manager, Stanley Copeland, is introducing a special blotter throwaway, the text of "The Thirteenth Letter" being printed in reverse.

The fullest co-operation is assured every exhibitor on application to the exploitation staff of 20th Century-Fox.

Manager, Harry Pease; Assistant, Tom Poulton.

Home Counties and South Coast, Jack Maddox and Bob Steele.

Birmingham, John Harrington; Cardiff, John Nayes; Glasgow, Arthur Henderson; Leeds, A. H. France; Manchester/Liverpool, C. Chariton; Newcastle, N. Chatt.

RKO-Radio Product Reaches a New High in 1950

TRIBUTE TO EXHIBITORS AT SALES CONFERENCE

IN 1950 the RKO-Radio sales force beat its record of the previous year. This was one of the points made by Bob Wolff, managing director, at the company's sales conference in London last week-end. Mr. Wolff paid tribute to the help given by exhibitors and outlined the product to be released this year.

The conference, at the Savoy Hotel, was attended by RKO-Radio head office executives, branch managers and representatives of the Walt Disney and Sol Lesser organisations. In addition to Mr. Wolff, the meeting heard statements from Joe Vegoda, general sales manager; George W. Dawson, director and secretary; Ernest Simon, assistant to the managing director; David Jones, director of publicity; Oscar Barber, drive captain; and Leon Jacobs, shorts sales manager. Cyril Edgar and Jack Osserman, representatives of the Disney and Lesser units, respectively, also addressed the meeting.

Mr. Wolff stressed the significance of the deal by which Howard Hughes had brought Jerry Wald and Norman Krasna into the RKO fold. Their output, together with that of the other RKO affiliated producers, and Walt Disney, Samuel Goldwyn, Sol Lesser, and Jack H. Skirball-Bruce Manning, would more than maintain RKO's already high place in the industry.

Prizes Presented

During the conference, Mr. Wolff awarded the prizes won by the RKO sales force in the successful RKO 20th anniversary drive, and also made presentations to the members of the United Kingdom organisation who had won recognition in the RKO international drive.

RKO had, he said, in 1950, succeeded in beating the record of the previous year—a performance of great merit. This was brought about not only by the high quality of the company's product, but through the co-operation the sales force had received from exhibitors in all parts of the country.

Mr. Wolff detailed the release plans for the first half of 1951. Topping RKO's New Year output is "Cinderella," which will be released on May 14. The Disney full-length Technicolor feature is about to enter its third month of London pre-release at the Prince of Wales Theatre, W.1, and is scoring a major success in almost every country.

"Seal Island," first in the Disney series of "True Life Adventures," will be released simultaneously with "Cinderella."

Samuel Goldwyn's "Our Very Own," which stars Farley Granger, Ann Blyth and Joan Evans, will have a London pre-release in February, and will be generally released in April. Another completed Goldwyn property for release in 1951 is "Roseanna McCoy," which has Farley Granger, Joan Evans, Raymond Massey, Charles Bickford and Richard Basehart in its five-star cast. This is a robust, outdoor drama. The third Farley Granger and Joan Evans picture, "Edge of Doom," has Dana Andrews as its third star.

Mr. Wolff stated that plans have now been finalised for the West End representation on May 4 of Danny Kaye in "Wonder Man," one of his greatest successes, just a few days before the comedian arrives in Britain for his show at the Palladium.

Another early 1951 release, "Gambling House," co-stars Victor Mature, William Bendix and Terry Moore in an action drama.

Technicolor Subjects

RKO has a strong programme available for the balance of the year, including several Technicolor subjects. One of the first releases will be Harold Lloyd's new comedy, tentatively called "Mad Wednesday," which was written and directed by Preston Sturges. Plans are being prepared for its presentation in London during the Spring.

Irene Dunne reverts to gay comedy in "Never a Dull Moment," co-starred with Fred MacMurray.

Mr. Wolff dealt at some length with Sol Lesser's "Kon-Tiki," sensational film record of the journey made from Peru to Polynesia by a Norwegian and a crew of six, aboard a balsa-wood raft. The expedition is the subject of a book published in England, of which already 250,000 copies had been sold.

Sol Lesser's "Tarzan's Peril" will be ready for screening this summer with Lex Barker in the title rôle. It was mainly produced against authentic African backgrounds, and is the first film of its series made in this way. Lex Barker is due to return to this country to make personal appearances in connection with "Tarzan's Peril."

RKO has also decided to re-present "Tarzan's Desert Mystery," in which Johnny Weissmuller was starred.

Continued on page 45

A discussion on the Sol Lesser production KON-TIKI, film record of the voyage made from Peru to Polynesia by six men aboard a raft, was a feature of the RKO week-end sales conference held in London. Here Jack Osserman, Sol Lesser's representative, uses a model of the raft to illustrate to Bob Wolff, David Jones and Joe Vegoda

George Dawson, secretary and director of RKO, speaks to the assembly at the Hungaria dinner which concluded RKO's week-end sales conference in London under the chairmanship of Bob Wolff. Seated beside him are Ernest Simon, personal assistant to the managing director, and Sir Randle F. Holme, a director of the company

Jack Osserman spent some time at the RKO sales conference in telling the RKO branch managers about KON-TIKI. Here he is with an audience comprising Max Green, Birmingham; Jimmy Arnott, Newcastle; Gordon Chester, London; Norman Wilkinson, Liverpool; Eddie Bruns, Glasgow; Walter Browning, Manchester; Jack Morris, Cardiff; A. Bayley, Leeds; and Bertie McNally, Dublin

RELEASES—continued

Associated British-Pathé generally released "The Woman With No Name" from last Monday. The stars are Phyllis Calvert and Edward Underdown, and the story, adapted from Theresa Charles' novel "Happy Now I Go," revolves around a young wife's efforts to undo the damage caused to her marriage by her own misbehaviour.

"The Woman With No Name" was to have opened its West End pre-release run at the Warner Theatre, Leicester Square, W.C.2 three weeks ago, but a holdover on the current Warner feature and the previously arranged release of the picture next week prevented a later Leicester Square opening.

* * *

"The Glass Menagerie," the Charles K. Feldman Group production for Warner's, starring Jane Wyman, Kirk Douglas, Gertrude Lawrence and Arthur Kennedy, will be generally released on Monday. Adapted from Tennessee Williams's play, the picture has already earned praise on pre-release.

* * *

"Love That Brute," a skit on Chicago in the gangster-ridden 1920s, will be generally released by 20th Century-Fox on February 12. Paul Douglas, Jean Peters, Cesar Romero and Keenan Wynn have the leading rôles.

Also released on February 12 is "Fighting Man of the Plains," a Nat Holt production in Cinecolor with Randolph Scott, Bill Williams, Victor Jory and Jane Nigh.

* * *

Columbia's "711 Ocean Drive"—exposé of international gambling racketeers, now at the London Pavilion, Piccadilly, W.1—will have a Merseyside première next week, when it opens at the Majestic, Liverpool, on Sunday. It opens at the Odeon, Cardiff, and the Playhouse, Edinburgh, on February 12, and will concurrently have pre-release at the Ritz, Southend-on-Sea.

"The Affairs of Sally," a Lucille Ball comedy, which is also at the London Pavilion, scored a hit in its first Yorkshire pre-release engagement at the Playhouse, Dewsbury.

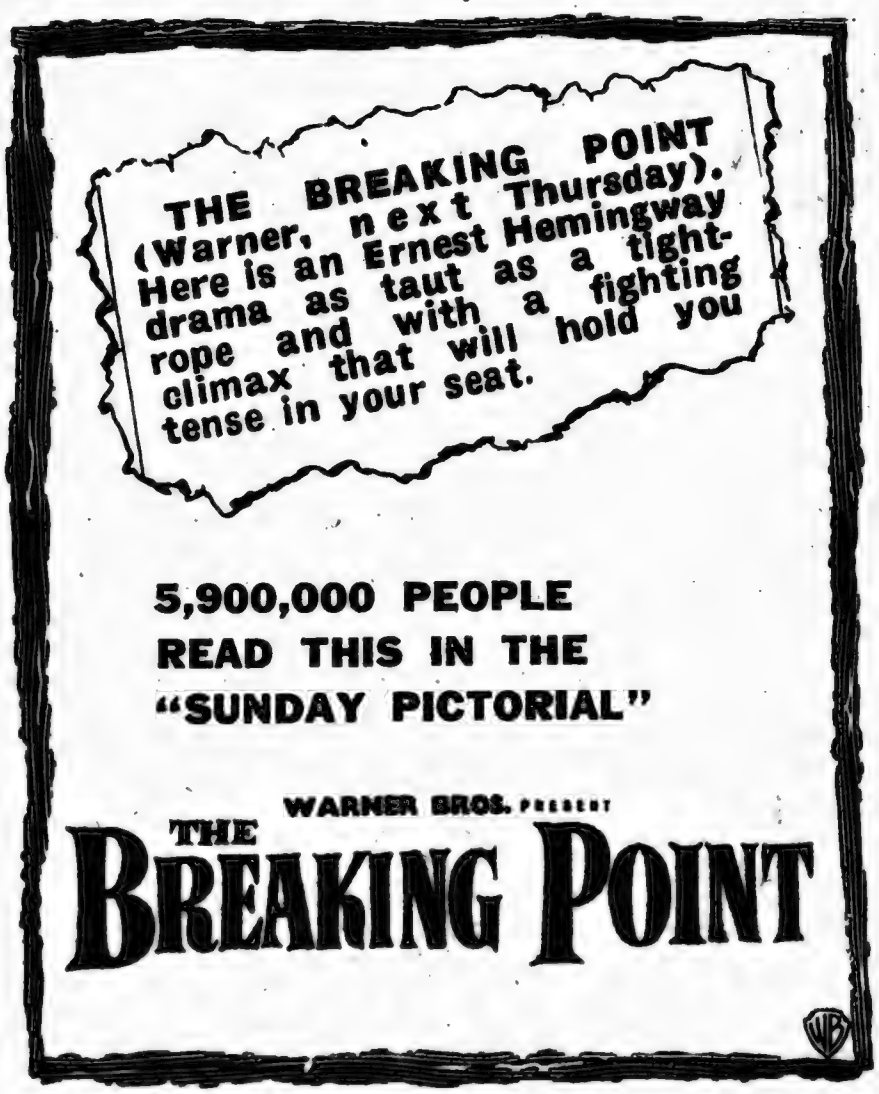
* * *

"We Want a Child," Renown release, which has been the subject of considerable controversy, has proved a box-office success during its first two public showings.

At Edinburgh it played to such big business during December that it has been re-booked for a further engagement at the same theatre. At Portsmouth the picture completed four weeks, although originally it was booked there for one week only.

* * *

United Artists has booked "Lucky Mascot" for the *Queen Mary* on February 16, and with it the COI colour film, "West of England."



"Pandora" Leads Independent's Trio of British Films

COLOUR, ROMANCE, DRAMA AND THRILLS

JOHN WOOLF'S Independent Film Distributors, which has now been operating for one year, will trade show three British pictures next week.

The first to be shown is the Romulus film, "Pandora and the Flying Dutchman," in Technicolor, starring James Mason and Ava Gardner. (See review on p. 25.)

"The Late Edwina Black," another British film, was produced by Ernest Gartside and directed by Maurice Elvey, and brings together for the first time David Farrar and Geraldine Fitzgerald, with a supporting cast including Roland Culver, Jean Cadell, Mary Merrall, and Harcourt Williams. Based on the play, which was a success in London's West End and also over the radio and television, "The Late Edwina Black" is a story of two lovers who become suspects in a murder case.

"I'll Get You For This," starring George Raft and Coleen Gray, is the second British film from Romulus. It was adapted from the best-seller novel by James Hadley Chase, and was produced by Joseph Kaufman and directed by Joseph M. Newman.

The stars are supported by Greta Gynt and Enzo ("Bicycle Thieves") Staiola, with Charles Goldner, Walter Rilla, Hugh French, Peter Illing and Constance Smith. This dramatic, action-packed thriller shows Raft bringing to book a gang of counterfeiters who try to frame him in a murder.

Distribution for "Pandora and the Flying Dutchman," "The Late Edwina Black" and "I'll Get You For This" is controlled by Independent in association with British Lion.

WHERE AND WHEN TO SEE THEM

Pandora and the Flying Dutchman, Tuesday, February 6.

The Late Edwina Black, Wednesday, February 7.

I'll Get You For This, Thursday, February 8.

All will be shown at the Rialto, Coventry Street, W.1, at 10.30 a.m.

Edinburgh Record

All-time house records have been broken at the Cameo, Edinburgh, by Grand National's French attraction, "Manon," starring Cecile Aubry. "Manon" was booked at the Cameo for two weeks with a hold-over clause which now seems certain to be exercised.

Meanwhile, the film is still pulling them in after 18 weeks at Studio One, Oxford Circus, W.1.

Latest situations to book the film for extended runs with optional hold-overs are Brighton, Portsmouth, Newcastle, Nottingham, Wolverhampton, Coventry, Walsall, Gillingham, and Dewsbury.

MANY COUNTRIES COVERED IN BIG GRAND NATIONAL LIST

Selections from Continental Market

AT the head of a group of fourteen feature productions that Grand National is offering this year is the company's own film, "A Tale of Five Cities," starring Bonar Colleano at the head of a cast including, Anne Vernon, Lana Morris, Karin Himbold, Barbara Kelly, Eva Bartok and Gina Lollobrigida.

Made on location in five European countries and completed in England, this is the story of a young airman's adventures in the capitals of Europe, in search of a girl to whom he thinks he was married before a mental blackout robbed him of his memory.

Paul Henreid and Merle Oberon will be seen together for the first time in their comedy, "Pardon My French!" which will soon be trade shown. Filmed entirely on location in the South of France, it is the story of a young schoolmistress who inherits a castle, only to find it full of squatters who refuse to be turned out. The director of this British quota production was Bernard Vorhaus.

In accordance with his policy of selecting from the Continental market, Maurice J. Wilson offers "Souvenirs Perdus" ("Lost Property"), a French production by Jacques Roitfeld; and "The Rose of Baghdad," a full-length cartoon in Technicolor, made by the Italian Artisti Associati. This latter production won a first prize at the International Film Festival in Venice and is a modern fairy story. "Souvenir Perdus" features nine top-ranking French stars in four stories in one, written around four articles left in a lost property office. There are episodes of drama, gaiety, romance and broad farce. Christian-Jaque directed.

Also completed and ready for trade show are three new Vandyke productions, all produced by Roger Proudlock and directed by John Guillermin.

The first, "Smart Alec," from an original story by Alec Coppel, is a comedy-drama written around the theme that no man can be tried twice for the same crime. The stars are Peter Reynolds and Leslie Dwyer. The second is a farce, "Two On the Tiles," which brings together Herbert Lom, Hugh McDermott and Brenda Bruce in a tale of matrimonial indiscretions and mild blackmail. In support are Ingeborg Wells and Humphrey Lestocq. The third of the trio is a strong drama, "Four Days," from the play by Monckton Hoffe. The stars are Hugh McDermott, Kathleen Byron and Peter Reynolds.

"Full Circle," an Eclipse production produced and directed by A. Essex-Lopresti, tells the story of a murder invoked by passion and jealousy. Richard Waring and Patricia Jessel are the stars.

Later in the year, Grand National will present four more first-feature productions which will qualify for quota. They are "Scorpion Rock," a drama centring around the cartoon character, "Kit Conquest"; "Mountain of Fate" (tentative title), a mountaineering drama; "The Man with the Twisted Lip," from the original by Conan Doyle; and "Broken Barrier," filmed on the Barrier Reef, off the coast of Australia.

DANA ANDREWS WITH RICHARD CONTE

A WALK IN THE SUN

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The Successor to 'ALL QUIET ON THE WESTERN FRONT'

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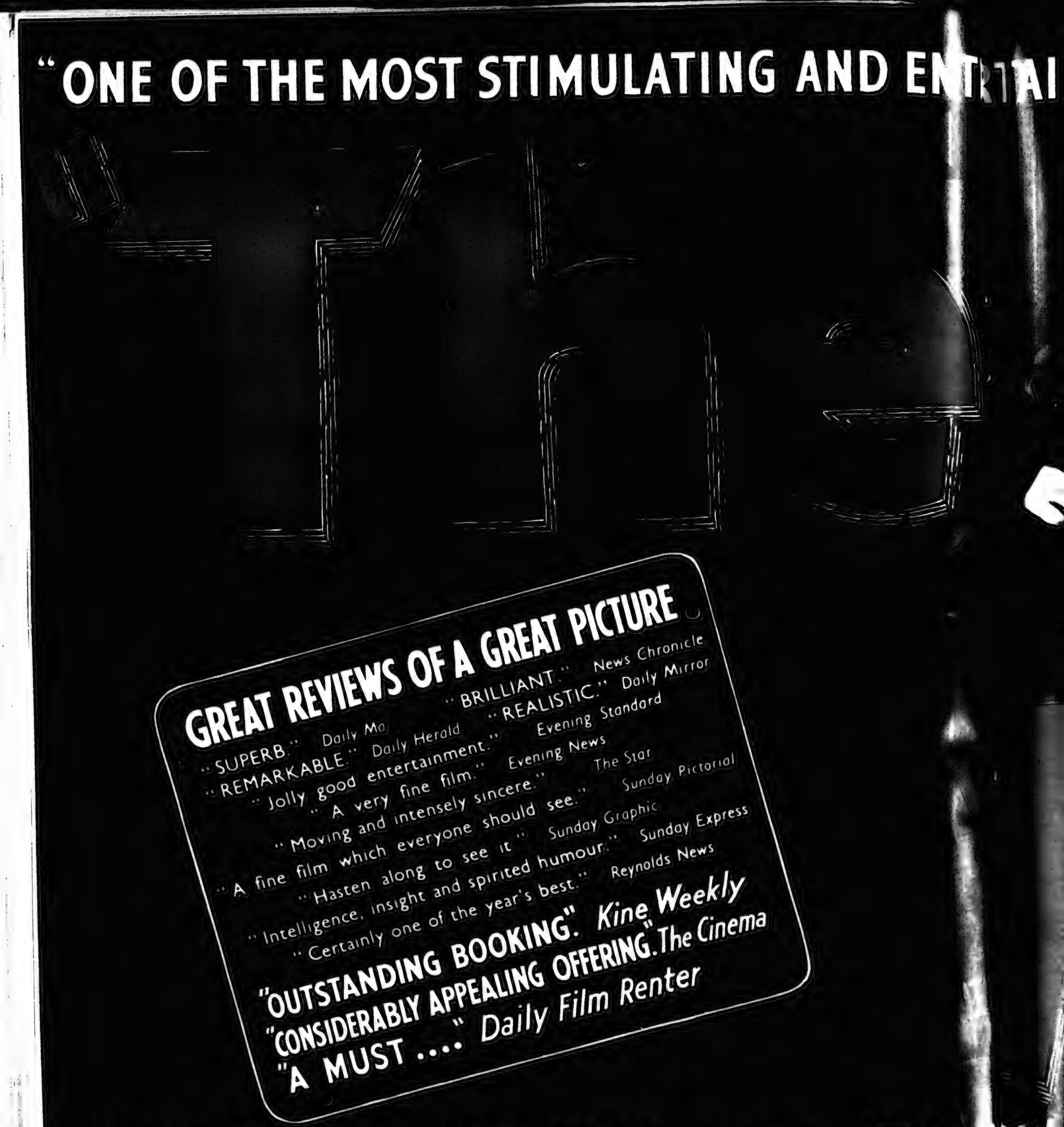

GREAT REVIEWS OF A GREAT PICTURE

".. SUPERB." Daily Mo
".. REMARKABLE." Daily Herald
".. Jolly good entertainment." Evening Standard
".. A very fine film." Evening News
".. Moving and intensely sincere." The Star
".. A fine film which everyone should see." Sunday Pictorial
".. Hasten along to see it" Sunday Graphic
".. Intelligence, insight and spirited humour." Sunday Express
".. Certainly one of the year's best." Reynolds News
".. BRILLIANT." News Chronicle
".. REALISTIC." Daily Mirror

"OUTSTANDING BOOKING." *Kine Weekly*
"CONSIDERABLY APPEALING OFFERING." *The Cinema*
"A MUST ...." *Daily Film Renter*

MARLON BRANDO · TERESA WRIGHT in STANLEY KRAMER'S **The M**

with EVERETT SLOANE · JACK WEBB · RICHARD ERDMAN · VIRGINIA FARMER · DOROTHY TREE · HOWARD

Produced by STANLEY KRAMER
Directed by FRED ZINNEMANN
Associate Producer GEORGE GLASS

NTERTAINING PICTURES OF THE YEAR" *Daily Express.*

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GENE EVANS

Written, Directed and Produced by **SAMUEL FULLER**

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Atom Man versus Superman (Columbia)—U.S.	15 eps. (U) Chapter One 2,042 feet, all others 1,500 ft. approx.	Kirk Alyn, ... Lyle Talbot, Noel Neill.	Sturdy matinee adventure melodrama, dealing with a thrilling battle between Superman and sinister scientist. Action, thrills and general atmosphere sound.	Very good club offering (CC).
•Franchise Affair, The (AB-Pathe)—British.	87 min. (A)	Michael Denison, ... Dulcie Gray, Ann Stephens.	Romantic crime melodrama, unfolded in a typically English country town. Story unusual and intriguing, characterisation first class, feminine appeal strong and trial scene finale showmanlike.	Very good British booking (C).
†Great Missouri Raid, The (Paramount)—U.S.	81 min. (A)	Wendell Corey, ... Macdonald Carey, Ellen Drew.	Actionful Technicolor outdoor melodrama, illustrating the grisly crime sheet of the worst desperadoes of the early West. Characterisation powerful and highlights gripping.	Outstanding alfresco "thick ear" (CC).
†Kansas Raiders ... (GFD)—U.S.	78 min. (A)	Audie Murphy, ... Brian Donlevy, Marguerite Chapman.	Full-blooded Technicolor outdoor melodrama, illustrating the dark and frequently daring deeds of desperate gunmen. Acting vigorous, shooting affrays spectacular and the scenery superb.	Capital horse opera (CC).
Mating Season, The ... (Paramount)—U.S.	101 min. (U)	Gene Tierney, ... John Lund, Thelma Ritter.	Extravagant yet engaging and amusing romantic comedy of manners hingeing on a working class mother's devotion to her college educated son. Thelma Ritter clever in the lead, support good and staging attractive.	Good light booking (CC).
Motor Patrol ... ... (Exclusive)—U.S.	63 min. (A)	Don Castle, ... Jane Nigh, Reed Hadley.	Vest-pocket crime melodrama, hingeing on the exploits of a young speed cop. Fundamentals familiar, but action fast and thrills realistic.	Safe "second" (C).
•Mr. Drake's Duck ... (Eros)—British.	85 min. (U)	Douglas Fairbanks, Jr. Yolande Donlan, Wilfrid Hyde-White.	Bright and novel romantic comedy telling of the rumpus started by the arrival of an "atomic" duck's egg on a newlyweds' farm. Central gag cleverly exploited and ambitiously supported and characterisation first class. The parody abounds with wit and humanity.	Excellent light booking (CC).
•†Pandora and the Flying Dutchman (British Lion)—British.	122 min. (A)	James Mason, ... Ava Gardner, Harold Warrender.	Polished, deeply absorbing, yet far from highbrow modern romantic melodrama, inspired by the Flying Dutchman legend. Story clearly told, characterisation first class, emotional impact compelling and staging and Technicolor brilliant.	Terrific box-office proposition for all classes (C).
Sunday in August ... (Film Traders, Ltd.)—Italian.	75 min. (A)	Anna Baldini ... Franco Interlenghi	A brilliant cross section of a Sunday holiday of a variety of people who go to the beach at Ostia. Human, humorous, and at times dramatic.	Excellent advanced hall booking (NC).
Under the Gun ... (GFD)—U.S.	82 min. (A)	Richard Conte, ... Audrey Totter, Sam Jaffe.	Meaty crime melodrama staged in an American prison camp. Story holding, characterisation very good and climax breathtaking.	Very good "thick ear" (NC).
★13th Letter, The ... (20th Century-Fox)—U.S. *Starred showmanship film for February*	84 min. (A)	Linda Darnell, ... Charles Boyer, Michael Rennie.	Poison pen melodrama set in a French-Canadian small town. Story humourless but gripping, characterisation good and atmosphere and detail authentic.	Holding, out-of-the-rut fare (NC).
REISSUES				
•Hills of Donegal, The (Sherwood)—British.	71 min. (A)	Dinah Sheridan, ... James Etherington, Moore Marriott.	Naive, yet colourful musical melodrama first reviewed in "Kine," August 28, 1947.	Average second (C).
•Somewhere in Civvies (Sherwood)—British.	69 min. (U)	Frank Randle, ... Suzette Tarri, George Doonan.	Rough and ready knockabout comedy with music. Originally reviewed in "Kine.," August 26, 1943.	Good comedy for the industrials (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
• British Picture. † In Colour.

Reviews for Showmen: *Edited by Josh Billings*

PANDORA AND THE FLYING DUTCHMAN

British Lion - Independent. British (A). Photographed in Technicolor. Featuring James Mason, Ava Gardner and Harold Warrender. Produced and directed by Albert Lewin. Story and screenplay by Albert Lewin. Director of photography, Jack Cardiff. Musical director, Hubert Clifford. 10,978 feet. Release date, March 5, 1951.

POLISHED, deeply absorbing, yet far from highbrow modern romantic melodrama, with a supernatural fringe. Magnificently mounted and superbly photographed in Technicolor, it's about a beautiful, love-starved American girl who finally links her destiny with that of the legendary Flying Dutchman, the two finding in mutual attraction a happy release from mortal cares. Sublime in parts and excitingly down to earth in others, it smoothly dovetails the past and the present and artfully avoids the dismal fade-out. James Mason makes a successful return to the screen and effectively adopts an out-of-this-world air

REVIEWS—continued on page 26

REVIEWS—continued from page 25

without sacrificing red corpuscles, and Ava Gardner looks ravishing as the heroine. A powerful prestige picture of universal appeal, it's the best film to come from a British or, for that matter, American, studio for many a day. Terrific box-office proposition for all classes.

Story.—In 1930 Pandora, an attractive American girl, joins a colony of wealthy people in Esparanza, a small but fashionable fishing village on the coast of Spain. Her beauty is backed by talent, but she is unable to find love. Geoffrey Fielding, a middle-aged archæologist, genuinely sympathises with her. Completely restless, she hastily agrees to marry Stephen Cameron, a racing motorist. Soon afterwards, she swims out to a streamlined white yacht in the bay. The only person aboard is Hendrick Van der Zee, a handsome and mysterious Dutchman, who, although he has never seen her, is painting a portrait of Pandora. Pandora falls in love with Hendrick and he with her. Subsequently, Geoffrey discovers that Hendrick is the Flying Dutchman, who, so legend says, is earthbound by a curse until the woman he loves sacrifices her life for him. Apart from Stephen, Pandora has another ardent admirer in Juan Montalvo, a famous bullfighter. In a frenzy of jealousy he stabs Hendrick but fails to kill him. Later, Montalvo is gored to death by a bull. Pandora then leaves Stephen, now the holder of the world speed record, to join Hendrick on his boat. A hurricane suddenly springs up and the vessel is wrecked. The next day the two are found clasped in each other's arms on the beach.

Production.—The picture, inspired by the Flying Dutchman legend and underlined by a quotation from Omar Khayyam, has one period flashback, which gives the reason for the Dutchman's unhappy fate, and a few lofty exchanges, but breathtaking scenes of Stephen breaking the land speed record on the Spanish beach, tense bull-fighting sequences and crisp commentary on the elite of the 'thirties maintain perfect balance between extremes. It is, of course, necessary for audiences to exercise their own imagination before they fully capture the film's exquisite and substantial bouquet, but skilful and sensitive direction, flawless characterisation — Nigel Patrick, Sheila Sim and Mario Cabre are other players worthy of mention—and the quiet, unobtrusive shepherding of Harold Warrender which enables every flight of fancy to be readily understood, to say nothing of the marvellous settings and photography, provide ample stimulus. A class production, it should, nevertheless, thrill and touch the hearts of all types of filmgoers. Definitely a picture every exhibitor should be proud to play.

Points of Appeal.—Unusual and intriguing story, strong feminine angle, ambitious presentation, fine acting by hand-picked cast, Technicolor and box-office stars.

THE FRANCHISE AFFAIR

Associated British-Pathé. British (A). Featuring Michael Denison, Dulcie Gray and Ann Stephens. Produced by Robert Hall. Directed by Lawrence Huntington. Screenplay by Robert Hall and Lawrence Huntington. Director of photography, Gunther Krampf. Musical director, Louis Levy. 7,931 feet. Release not fixed.

ROMANTIC crime melodrama, quietly yet steadfastly unfolded in a typically English country town. It hinges on a young solicitor's successful defence of a mother and daughter, wrongly accused of kidnapping and ill-treating a working girl, and fills in its background with interesting and colourful asides. There is slightly more talk than action, but particularly good characterisation—Ann Stephens is quite a discovery as the "villain" of the piece—and atmosphere, together with a first-rate trial scene climax, enables it to maintain adequate momentum. Wide in scope and well charged with feminine appeal, it is confidently recommended for all classes. Very good British booking.

Story.—Betty Kane, a 16-year-old resident in a country town, returns to Mrs. Wynn, her foster-mother, after an absence of two weeks. Her dress is torn and she shows signs of being badly beaten up. Questioned, she says that Mrs. Sharpe, owner of The Franchise, an isolated mansion, and her daughter, Marion, kidnapped and roughly handled her because she refused to be their maid. Mrs. Sharpe and Marion strenuously deny the charges, but circumstances are against them and they are sent for trial. Robert Blair, a local solicitor, believes Mrs. Sharpe and Marion and sets out to prove their innocence. During all this, feeling runs high against the accused, but by the time the trial is held Robert is able to provide his counsel friend, Kevin MacDermott, with a sound brief. Betty, who breaks down under cross-examination, is proved to be a liar and a tart, and a jealous wife admits giving her the "going over" for which the Sharpes were blamed. Following the acquittal of the Sharpes, Robert proposes to Marion.

Production.—The picture not only tells a good story but backs it up with intriguing and amusing cross-sections of "village" life. The characterisation could hardly be bettered and the honours are equally shared by all members of the cleverly chosen cast. The court scene, the *pièce de résistance*, is handled with dignity and showmanship, and the dialogue is smooth. Good theatre, as well as convincing real-life drama, it makes a welcome and refreshing change from raucous American trial fare. But who chose the title?

Points of Appeal.—Holding and unusual story, natural comedy relief, pleasing romantic angle, attractive and competent players and impressive climax.

THE MATING SEASON

Paramount. American (U). Directed by Mitchell Leisen. Featuring Gene Tierney, John Lund and Thelma Ritter. 9,090 feet. Release not fixed.

EXTRAVAGANT yet engaging and amusing romantic comedy of manners. It co-stars Gene Tierney and John Lund, but gives the fat part to Thelma Ritter, Hollywood's equivalent of our Kathleen Harrison. Cast as a working-class mother devoted to her college-educated son, she puts plenty of punch and heart interest into its *Peg's Paper*-like happenings and embroiders them with laughs. Mass and family appeal is obvious. Good light booking.

Story.—Ellen McNulty, hard-working owner of a hamburger stand, goes broke. She decides to join her son, Val, a young draughtsman working for the Kalinger Machine Tools Company, but when they meet Val greets his mother with the news that he is just about to marry Maggie Carleton, daughter of a U.S Ambassador. To save Val embarrassment, Ellen stays away from the wedding. Later, chance causes Ellen to become head cook and bottle washer in Val's flat and in this capacity she is able to prevent Val from being cheated out of his dues by his employer's worthless son. She also squashes Maggie's snobbish mother. By this time Maggie is aware of Ellen's identity and willingly accepts her. Mr. Kalinger, Val's widower boss, also admires Ellen and, believe it or not, he marries her in the end.

Production.—The picture tramples down class values with unbounded good humour and its clean fun and healthy sentiment, delightfully expressed in Thelma Ritter's forthright performance, should solace and entertain the "have nots." The sophisticated will probably laugh up their sleeves, but why worry about them? It's definitely the "ninepennies'" cup of tea, although slightly overfilled.

Points of Appeal.—Homely story, clever performance by Thelma Ritter, attractively varied backgrounds, provocative title and "it's turned out nice again ending."

★ THE 13th LETTER

20th Century-Fox. Starred showmanship film for February. American (A). Directed by Otto Preminger. Featuring Linda Darnell, Charles Boyer and Michael Rennie. 7,557 feet. Release not fixed.

PATHOLOGICAL melodrama, set in a French-Canadian small town. It deals with the havoc caused by an anonymous writer of cruel and scandalous epistles and artfully offsets lack of light relief by concentrating on intriguing "who-dunnit" fundamentals. Capably acted and authentically staged—the unit actually crossed the border to make it—it gives the shrewd exhibitor and exploiteer plenty to get their teeth into, including star values and an arresting title. Holding, out-of-the-rut fare.

Story.—Pearson, an English doctor, practising in Canada, and Cora, attractive wife of elderly Doctor Paul Laurent, each receive mysterious notes accusing them of having an affair. Other people also get poison-pen letters and these include an ex-Serviceman, who is told he has cancer. He commits suicide and his mother swears revenge. Marie, Cora's nurse sister, is arrested, but later released. In due course, the many suspects are sifted and it is revealed that Cora, acting under the influence of Laurent, who has a bee in his bonnet, is the actual writer. Soon after, Laurent is conveniently murdered by the ex-Serviceman's mother and Cora goes into a home. Pearson then teams up with Denise, a beautiful cripple.

Production.—The picture seldom looks on the bright side, yet, despite the fact that it adds unnecessarily to the gloom by introducing an unwarranted funeral sequence, it manages effectively to colour its cross-section of Canadian small-town life with crime. At the same time, it contains a plausible and thoughtful thesis on the poison-pen mentality. All aspects are intelligently handled by a strong cast, co-starring Charles Boyer, complete with beard and grey hair, and English actor Michael Rennie. Different, it definitely has a future, provided it is appropriately publicised.

Points of Appeal.—Unusual story, box-office cast, good atmosphere, subtle feminine angle and provocative title.

UNDER THE GUN

GFD-Universal. American (A). Directed by Ted Tetzlaff. Featuring Richard Conte, Audrey Totter and Sam Jaffe. 7,499 feet. Release not fixed.

MEATY crime melodrama, staged for the most part in an American prison camp. It's about a mobster who breaks gaol by exploiting a fellow-convict, but fails to reckon with a hawk-eyed, unrelenting sheriff and finally comes to a fitting end. The early scenes are familiar, but the scriptwriters have given it a new and exciting penultimate twist. Powerfully acted and realistically staged. Very good "thick ear."

Story.—Bert Galvin, a racketeer, is attracted by Ruth Stevens, a night club singer, and offers her a job in New York. While they are in a restaurant Galvin rubs out a former enemy. Ruth testifies against him and he gets 20 years. Galvin determines to make a break and his first move is to be promoted a "trusty." In this capacity he is allowed a gun and a pardon is his reward if he succeeds in shooting any other prisoner caught trying to escape. He then promises Gower, another convict, 25,000 dollars if he will "have a go." Gower agrees, but, after his destitute wife receives the money he schemes to outwit Galvin. He fails and is killed by Galvin, who gains his own release. Galvin immediately contacts Ruth and plans to liquidate her for betraying him. Meanwhile, Langley, the county sheriff, discovers a notebook on Gower's body containing shorthand evidence of his deal with Galvin. Orders are promptly given to capture Galvin and, following a hectic road and river chase, he dies as he had lived, by the gun, before harm comes to Ruth.

Production.—The early scenes are somewhat stereotyped, but once the scene shifts to the prison camp the film develops into intriguing and suspenseful "cat and mouse." Richard Conte and Sam Jaffe extract every ounce of drama from their parts as Galvin and Gower, and the good work they put in is followed by a thrill-packed finale. The breathtaking chase over land and water alone compensates for the neglect of true romance. Well above the average of its popular type.

Points of Appeal.—Holding story, very good characterisation, attractive cast, realistic detail, showmanlike climax and arresting title.

REVIEWS—continued on page 31

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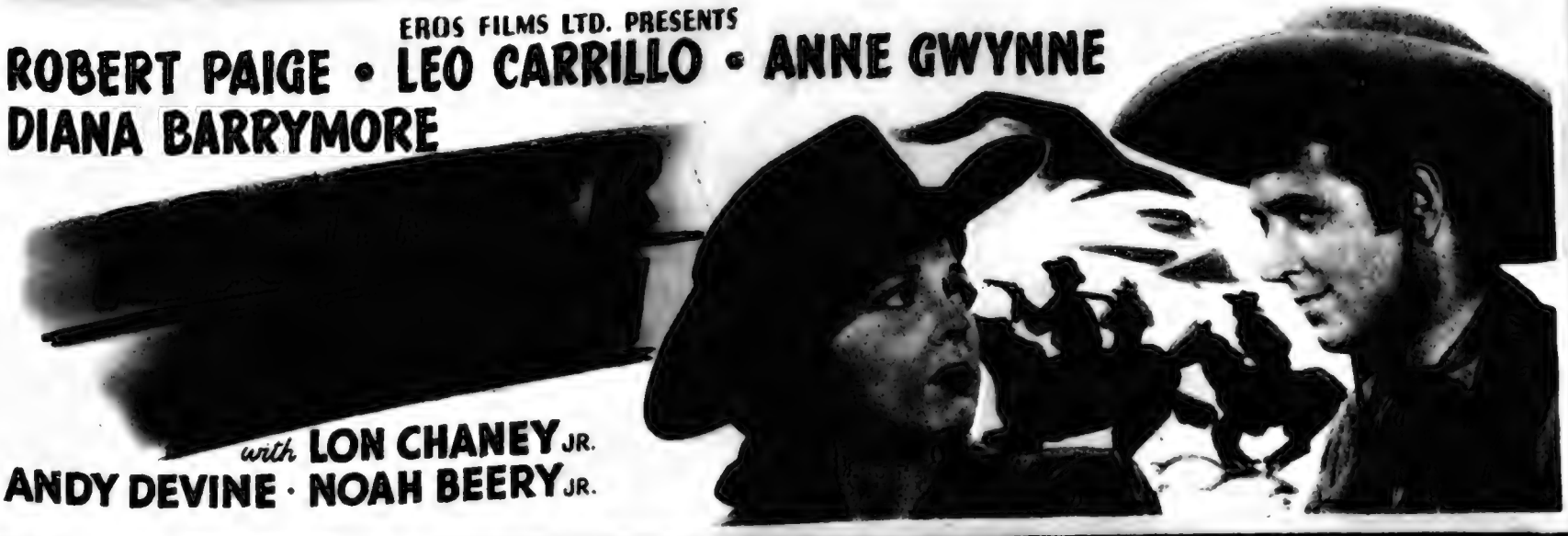

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ONCE again this great annual ballot will decide who shall receive the coveted "Silver Stars," offered for the year's finest British Feature Film, and for the most outstanding performances by Actors and Actresses in British Film productions of the year. Your co-operation in this significant event will be of real value to the British Film Industry, and will be just as gratefully appreciated as in the past

THE VOTING PERIOD IS JAN. 27 TO FEB. 24

REVIEWS—continued from page 26

MR. DRAKE'S DUCK

Eros. British (U). Featuring Douglas Fairbanks, jun., Yolande Donlan and Wilfrid Hyde-White. Produced by Daniel M. Angel. Directed by Val Guest. Story by Ian Messiter. Director of photography, Jack Cox. Director of music, Philip Martell. 7,709 feet. Release not fixed.

BRIGHT and novel romantic comedy, set in the English countryside. It tells of a hectic combined operation, started on a newlyweds' farm, following the accidental discovery of an "atomic" duck's egg, and swiftly builds up to a completely disarming and tremendously effective "this is where we came in" climax. The central idea is cleverly employed to guy the Services and bureaucracy, but the humour, deftly handled by its popular stars and hand-picked supporting players, is never highbrow or malicious. Great fun, or, rather parody, it is confidently recommended for all classes. Excellent British light booking.

Story.—Don Drake and his wife, Penny, a young American couple, decide to spend their honeymoon on an English farm, inherited by Don. They soon propose to extend and Mr. Boothby, the local bank manager, grants Don a loan. One morning, Mr. May, a gentleman from the Ministry of Agriculture and Fisheries, calls just as Don is about to consume a duck's egg, laid by one of five dozen unwittingly bought by Penny. The egg is a bit "off" and is sent by Mr. May to be analysed. Uranium is found, and the Army, Navy and Air Force are immediately ordered to take over the farm. Mr. Boothby and Mr. May happen to be around and are compelled to stay. By the time the Army thinks it has traced the duck responsible for the egg the whole world is agog. The duck is operated upon, but dies without providing anything. Don and Penny then look forward to peace and prosperity, but up pops another "atomic" egg and all three Services infiltrate again!

Production.—The picture hits on a topical gag, but, although it receives full support from the Army, complete with tanks, Navy and Air Force, it wisely retains the intimate touch. Tender domestic asides, smoothly handled by Douglas Fairbanks, jun., and Yolande Donlan, not only neatly offset spectacular buffoonery, but safeguard feminine appeal. The lampooning of the Civil Servant, bank manager, and conventional bucolic types is also cleverly done. In short, the English are given a marvellous opportunity to enjoy a warm, good-natured dig at themselves. Its wit and honesty are certain to earn wide box-office recognition, even on the "other side."

Points of Appeal.—Novel tale, very good characterisation, generous staging, sly feminine angle and attractive stars.

THE GREAT MISSOURI RAID

Paramount. American (A). Photographed in Technicolor. Directed by Gordon Douglas. Featuring Wendell Corey, Macdonald Carey and Ellen Drew. 7,348 feet. Release not fixed.

ACTIONFUL outdoor melodrama, dipped in gorgeous Technicolor. It fully illustrates the grisly crime sheet of the worst of the many desperate outlaws of the early West, but, despite its attempts to prove that some were more sinned against than sinning, leaves no doubt at the end that crime never paid. Most westerns at the moment are harping on this particular string, but it still plays a rugged and gripping tune. Outstanding *al fresco* "thick ear."

Story.—After the Civil War, Frank and Jesse James and Cole and Jim Younger, members of a guerrilla band, are offered a pardon. They arrange to surrender to Major Trowbridge, a ruthless Union officer, but Trowbridge, embittered because his brother had been killed by one of the James gang, turns the heat on them. They escape, but again come up against Trowbridge, now a private detective working for a bankers' protective association. Following a number of ding-dong battles, Frank marries Mary, a pretty young woman, and decides to reform. Jesse also takes a wife, Bee, but before he can change his mode of life he is betrayed by one of his own henchmen, who cannot resist the reward. And so the grim era ends!

Production.—During the last few weeks practically every western trade-shown has dealt with the trigger-happy James brothers and their equally bloodthirsty cronies. This is part of the violent saga, but it is acted with such vigour and times its gun-battles so well that its scorching action comes up as fresh as paint. The scenery, photographed in Technicolor, is superb and subtly mellows the rough stuff. Again, we think the censor should have stretched a point and given it a "U" certificate. Our reason? Tradition!

Points of Appeal.—Powerful characterisation by all-star cast, arresting highlights, magnificent backgrounds and salutary and showmanlike finale.

MOTOR PATROL

Exclusive. American (A). Directed by Sam Newfield. Featuring Don Castle, Jane Nigh and Reed Hadley. 5,767 feet. Release not fixed.

VEST-POCKET crime melodrama, made with the co-operation of the Los Angeles police force. It concerns a young speed cop who busts a stolen car racket and avenges the killing of his best friend while posing as a crook. Main ingredients are familiar, but authentic detail gives it a slightly new and frequently exciting veneer. Action-loving "ninepennies" should approve. Safe "second."

Story.—Ken, a rookie motor-cycle officer, is engaged to Jean, sister of his senior and buddy, Larry. Larry is called to the scene of an ugly hit-and-run "accident" and traces the victim to an automobile exchange. Connie, the secretary, tips off Russ, the owner and secret head of a stolen car ring. Larry goes after Russ, but is killed. Ken takes over and, while masquerading as a hoodlum, exposes Russ and gives him a fatal dose of his own medicine. Needless to say, Jean applauds.

Production.—The picture slips into top gear at the start and its speed helps to cover up its cliches and rather obvious characterisation. Yet, realistic as its motor chase highlights are, its handy footage is its strongest claim to consideration. In fact, it couldn't be better for size.

Points of Appeal.—Punch, brevity, good title and realistic thrills.

SUNDAY IN AUGUST

Film Traders. Italian (A). Directed by Luciano Emmer. Featuring Anna Baldini and Franco Interlenghi. 7,256 feet. Release not fixed.

DOCUMENTARY drama which deals with the Sunday holiday of a diverse section of the citizens of Rome, who spend that day on the rich and poor beaches of Ostia, leaving the city almost entirely deserted. It presents a cross-section of human problems, of family life, of romantic intrigues, of seduction and of crime. Excellently photographed, brilliantly mosaiced, it is an example of what can be done in kinematic entertainment at what cannot have been an expensive figure. The picture has something for everyone in it and could command—if some initiative were shown—a much wider booking than that of "specialised halls."

Story.—There are at least five different stories, or rather incidents, which it would take far too much space to put down in detail. Sufficient to say that the main action takes place on the plebeian beach of Ostia and the exclusive club which adjoins it. There is the story of the young girl who finds romance with a man she thinks is a nobleman but who turns out to be a plumber's son. The tale of a procurer who has found a woman for his supporter, the tale of a policeman whose loved one is enceinte and who has not the wherewithal to marry her. There are portraits of family life, of family squabbles, indeed, the whole conception of normal people whose holiday makes a break in their humdrum existence.

Production. — The director has cross-sectioned his picture of Italian life with a vividness that is wholly irresistible. And he has apparently done it with no great outlay of money. Maybe, British producers might emulate his example.

Points of Appeal.—Brilliant direction, acting and characterisation in an out-of-the-rut and wholly human cross-section picture.

KANSAS RAIDERS

GFD-Universal. American (A). Photographed in Technicolor. Directed by Ray Enright. Featuring Audie Murphy, Brian Donlevy and Marguerite Chapman. 7,092 feet. Release not fixed.

FULL-BLOODED Technicolor outdoor melodrama, illustrating the dark and frequently daring deeds of some of the most desperate gunmen of the Civil War period. A touch of whitewash is applied here and there and romance plays a part, but it is the spectacular shooting affrays, handled with gripping realism by a popular and lusty cast against superb scenery, that put and keep it in the forefront of westerns. Unhappily for junior, a gun-shy censor has given it an "A" certificate. Shame! Capital "horse opera."

Story.—At the height of the Civil War, Jesse and Frank James, Cole and Jim Younger and Kit Dalton, five reckless young horsemen, join up with General Quantrill, leader of a Confederate guerrilla band. Jesse becomes interested in Kate Clarke, Quantrill's housekeeper, but soon realises that Quantrill is looting solely for his own and his associates' ends. In spite of this, Jesse and his four companions stay with Quantrill until he is blinded and shot down. They then split up. At this juncture, Kate tactfully hints to Jesse that she is too old for him, and he wisely moves on.

Production.—The picture, based on fact, crowds the screen with bad men and allows each to let rip with his "gat." More of a shooting match than a story, it is, nevertheless, acted with skill by Audie Murphy, Brian Donlevy and the rest, and authentically staged. The show ends, as all good westerns should, with a rain of bullets. Yet despite the fact that the screen is frequently blood splashed, we still think that it should have been given a "U" certificate. Let's not get soft!

Points of Appeal.—Robust action, keen, powerful and attractive cast, vivid gun battles, picturesque scenery and Technicolor.

Chapter Play

ATOM MAN VERSUS SUPERMAN

Columbia. American (U). Directed by Spencer Bennet. Featuring Kirk Alyn, Lyle Talbot and Noel Neill. 15 episodes of 1,500 feet approx., except episode one, which is 2,042 feet. Episodes under review 1 to 5 inclusive. Release not fixed.

STURDY matinée adventure melodrama, dealing with a fantastic yet thrilling battle between Superman and the Atom Man, a brilliant but sinister scientist, who terrorises the community with monstrous weapons of destruction. Clark Kent, alias the Superman, together with fellow-newspaper reporters Jimmy Olsen and Lois Lane, is assigned to investigate the activities of the Atom Man and his gang which threaten to destroy the city of Metropolis. After a series of hectic events, Superman scatters the gang and unmasks the Atom Man. Apart from giving the kids a harmless feast, it will, no doubt, prove as popular as its predecessor and should amuse the elders in the right situations. Very good club offering.

Production.—Car chases and fights every other minute punctuate the spectacular action which is firmly set on the well-tried formula of daring feats and last-minute escapes. The cartoon technique is used to illustrate the hero's flights into space and there is an assortment of weird, make-believe scientific gadgets to absorb the interest. All combine to give the youngsters a good time and the first five episodes contain nothing to harm them.

Points of Appeal.—Spectacular action, hectic fights and chases, unique gadgets and adequate characterisation.—W.J.S.

PHOTO-FINISH. *View of the 80-ft. moving panoramic race-track scene, which was a feature of the decorations at the CMA Showmanship luncheon. Jockeys' faces were illuminated as results were announced by John Davis, CMA managing director*

CMA SETS THE PACE IN SHOWMANSHIP FIELD

John Davis Gives Managers Grand Stand Reception for Great Performances in "Best Ever Contest"

JOHN DAVIS, managing director of Circuits Management Association, turned to the throng of prize-winning managers assembled at the Autumn Showmanship Stakes luncheon in London last week and said: "Some executives have said to me they do not believe in these contests because if the manager is doing his job well he does not need incentives. You have proved that I was right."

The occasion marked the climax of the seventh contest in the series and Mr. Davies explained to the managers concerned — and the scores of Rank Organisation executives present—how the contests had had a collective effect so that month by month the overall business efficiency of the circuits was improving.

He believed that the Rank Organisation was one of the most efficient film companies in the world.

Showmanship, he said, was a freshness and originality of thought executed with enthusiasm. They were in show business and showmanship was what they had to sell. A good showman attended to detail and detail assured that the show was well presented.

Making New Patrons

He was very happy to see that many managers had heeded the suggestion he made last year that if every manager were able to attract ten non-regular patrons it would have a material effect on business. Where that action had been taken it had achieved results.

Some months ago Kenneth Winckles had started a series of exhibitions in kinema foyers. Some managers and some exhibitors complained that it was a bad thing. But the idea proved sound and the exhibitions created a lot of good will and many more patrons, especially the type of patron who seldom went to the kinema.

Those managers who were wrong had since written to say that they realised how wrong they had been.

That willingness to learn, to admit mistakes, said Mr. Davis, was typical of the team spirit of which he was so proud, a spirit which alone was making his job possible. He advised managers always to encourage that spirit among their theatre staffs.

The encouraging sign, Mr. Davis said, was the record number of CMA Showmanship stars which were now being issued. It was encouraging because they were only issued for outstanding showmanship. Another point which gave him particular gratification was the planning of the contest in a manner which afforded equal opportunity to the big and little theatres of the circuit. He congratulated Mr. Winckles and his staff in ensuring this.

Applause greeted Mr. Davis's allusion to the wholehearted belief held by J. Arthur Rank in the British film industry and in the Rank organisation.

The lunch was put over with the best showmanship that the organisation could produce, guided by C. Young. The ballroom at the Dorchester Hotel was made to look like a racetrack, with elaborate moving background. Nearby was a winners' enclosure with horses as well. Jockeys in their colours mingled with the crowd. None of the winning managers knew his place until it was announced. A jockey walked out of the "CMA Form Book" to give the prizes ready for presentation to I. Woodham-Smith, a director of the Rank group of companies.

He deputised for Mr. Rank who, much to his regret, was confined to bed with 'flu.

Spotting the Winners

As each winner was announced for each "race" the names were flashed on a board. A 80-ft. moving panorama of the Epsom course occupied one side of the dining-room. It was complete with a judging-box with large cut-outs of Mr. Davis and Mr. Rank. A group of horses with riders approached the box in winning order. And as each winner was made known, his photograph was illuminated and could be seen superimposing the face of each successive rider.

G. I. Woodham-Smith, deputising for J. Arthur Rank, presenting the award to D. Nicol, of the Gaumont, Falkirk, for the first place in the St. Leger. Right of the picture are John Davis, managing director of CMA, and L. W. Brockington, president of Odeon Theatres, of Canada

In the Paddock

THE CHAMPION OF THEM ALL

Champion showman, L. A. Keen, of the Odeon, Reading, seated on "the horse," erected in the winners' paddock

L. A. Keen, of the Odeon, Reading, the champion showman, made a short speech in reply, in which he referred to the fine spirit which existed between managers and the executive.

Arthur Hazell, of the Odeon, Penge, one of the most-consistent showmen on the circuit, was given a special award. His enthusiasm and originality were praised by Mr. Davis, who mentioned that he was the only Odeon manager to have won three showmanship stars.

L. W. Brockington, president of Odeon Theatres of Canada, kept the company amused with many anecdotes. It was due, Mr. Davis pointed out, to Mr. Brockington's insistence and encouragement that Odeon opened in Canada where he was doing a superb job for British films.

Realism Appreciated

Mr. Brockington spoke of the way in which the Canadian demand for British pictures is growing. The realism of British films, he said, was compared in Canada favourably with the Hollywood product.

And commenting upon the arrangements for the function, he said, although he came from a continent which prided itself upon ballyhoo, he had never seen a campaign so well conceived and carried out as that had been by his colleagues.

Mr. Winckles, in a brief speech, spoke of the interest of John Davis in every aspect of showmanship. He considered

The NFFC's Last Million

JAMES LAWRIE DENIES FINANCE SCHEME WAS PLANNED TO HELP RANK

But Pinewood Gets 30% of Films: Southall Chosen as Home for Unknowns

THE National Film Finance Corporation announced details of its new loans policy at a Press conference in London last Thursday. The new scheme was fully reported by the KINE. on November 9 last year, and the statement made by James Lawrie, managing director of the NFFC last week, followed closely to that report.

The KINE. said then that John Grierson was to head a group of producers making low budget films with young talent, and we pointed out that two other groups would be centred at Pinewood (Rank Organisation) and Elstree (ABPC). The KINE. also emphasised in its report that this scheme would not replace the normal NFFC system of making loans to individuals.

Mr. Lawrie, when he spoke last week, criticised a section of the Press for the speculative reports which indicated that he or other persons would dictate terms to film producers, that the NFFC was to restrict all other types of loans, or that the NFFC was to finance the Rank Organisation or any other large combine.

The following is a summary of a letter dated January 12 from Lord Reith, in which he set out the NFFC policy statement for the approval of Harold Wilson, President of the Board of Trade:

The industry has to depend on "box-office appeal"; there, basic and inescapable, is the speculative element. Producers must, therefore, be given a chance of accumulating something from their own earnings—working capital in fact—to help bring on new films. And that will encourage possible lenders to a more optimistic view.

We are clear that regular finance for production will be hard to get if the risks are on single films. We submit that they must be spread over a group of films, produced under proper financial and other control; and so that losses can be set off against profits.

Now if all the money were to be found for the whole period of production and distribution and exhibition, an organisation with far greater resources than those of the Corporation would be needed. That is obvious.

And it is also obvious that nothing of the sort is, in fact, necessary. A large part of the production costs has been financed by banks on the security of a distribution guarantee from a strong distributor. And though this system has sometimes been thought to have undesirable consequences, we feel that it must be made use of if we are to make the most of our remaining resources.

We are now unlikely to insist on private investment when the producer is one of a group where most of the profit goes to meet losses. When he is on his own we shall require either private investment or a considerable share of the profit.

We propose the creation of three "holding and management" companies, each with a nominal capital of £100.

The first company, "A," will be formed in association with GFD. It will engage producers—actually production companies—on terms given below.

The films produced will be owned by the company; distribution rights will be assigned to GFD; GFD will guarantee 70 per cent. of production finance; we shall provide the rest, taking as part of our security a controlling interest in the share capital of the company. Production will be at Pinewood. The initial experiment which we have in mind will provide for the production of at least six films.

Annual Fee

Each production company will receive an annual production fee and an agreed percentage of the profits on any film it produces. The fees should average about £5,000 per annum. After deduction of the producer's share of the profit on any film the net profit will be divisible between NFFC and GFD in proportion to their capital holdings. But profits will be carried forward to cover losses on other films and to meet abortive story development costs.

The holding and management company will control expenditure at all stages. It will approve script and budget; it will undertake, on behalf of all producers in the group, the commercial negotiations which are usually an anxiety and distraction to the producer.

It will arrange studio rentals, distribution terms, bank loans, completion guarantees, etc.; it will provide certain common services.

Sir Michael Balcon has agreed to be chairman of this company, in association with Earl St. John on behalf of GFD, and a representative of NFFC.

The second company, "B," will be formed on the same lines in conjunction with ABPC. It will be smaller in scope; production will be at Elstree.

This company will be controlled by Robert Clark on behalf of ABPC, and a representative of NFFC.

The third company, "C," will be different.

The financial difficulties and risks of first feature films make it hard for the young and unknown producer. But his oportunities can be increased by production, in an inexpensive studio and on location, of feature films of moderate cost.

Some of the personnel will be those who have been trained in documentaries which have played an important part in British production. The executive leaders of this group will be John Grierson and John Baxter; Sir Michael Balcon will be chairman, and a NFFC representative will be on the board of the company.

The financial arrangements between each of the members of the group have yet to be worked out. ABFD has agreed to guarantee part of the cost of production, and will distribute the films. But the greater part of the finance will be provided by NFFC.

To the end of 1950 our loans were approximately £5,380,000 out of an available £6m.; repayments were £385,000. There is about £1m. available and £200,000 is expected from repayments within the next six months.

We shall still be glad to have proposals from unattached independent producers, and in an attempt to estimate how the remaining resources might be divided among the three groups and the other producers, we think that about £700,000 might go to the groups and £500,000 to the others.

Mr. Wilson wrote, on January 23, approving the scheme.

The following producers or production teams have provisionally indicated that they would like to join the groups:

PINEWOOD: Anthony Asquith and Edward Baird, Betty Box, George Brown, Jeffrey Dell and Julian Wintle, Thorold Dickinson and Peter de Sarigny, Anthony Havelock-Allan, Ronald Neame, Sergei Nolbandov and Leslie Parkyn, Paul Soskin, and Hugh Stewart.

ELSTREE: Leslie Arliss and Walter Mycroft, Ivan Foxwell, Marcel Hellman, Maxwell Setton and Aubrey Baring, Victor Skutezky, and Mario Zampi.

James Lawrie said that the reference to "group three" should be taken to read that John Grierson will be executive producer and John Baxter production controller. The group would work in the Southall studios and arrangements were now being made for a lease to be taken out for one year.

Lawrie pointed out that the board of company A represented both the NFFC and the distributor. Producers would put up ideas to the board and a decision taken with Sir Michael Balcon in the chair. In some cases, producers within the group may discuss ideas among themselves. The whole scheme would simplify the present process of having to discuss matters first with a distributor, then with the NFFC and other people. It was simplified by having every "contact" which a producer must make within the whole unit and on the board.

Production fees *average* £5,000 and it does not mean producers are all getting £5,000. The essence of group C would be to operate economically. Grierson will receive a salary. Baxter would operate in a different way and would be free to carry on with films of his own, independent of the present scheme.

Producers will get the following profit shares: 25 per cent. of the first £50,000, ten per cent. of the second £50,000 and five per cent. over that.

Position of ACT

Lawrie indicated that arrangements were such that ACT Films, Ltd., could operate within the group scheme if it wished. He did not think the technicians wanted to do so. The NFFC did not (as had been suggested) "encourage" the technicians to enter co-operative production. The Corporation merely granted certain facilities for the first film. There was not the money available to make another 100 per cent. loan, and the technicians would have to obtain a distribution contract like other producers. In any case, ACT wanted full employment and if one film was lent money to 100 per cent. it would prevent three other films from receiving loans.

Lawrie pointed out that other producers would be able to join scheme, but for time being lists were complete. People may make films for GFD or ABPC outside the group scheme and the Baring-Setton project at Elstree may be made outside the scheme.

One Pressman asked: "This scheme gives the Rank Organisation 30 per cent. of the money to finance production."

Lawrie pointed out that both the Rank Organisation and ABPC were going to make a number of films on their own this year, or in association with American companies.

He said there was nothing fresh in this. One ill-informed article had suggested that the NFFC was financing Rank Organisation. That was not so. NFFC was rationalising something which existed already.

Pressman: "Did you say nationalising?"

Lawrie did not comment.

Pressman: "Did you always give independent producers 30 per cent. of end money?"

Lawrie: "No."

Pressman: "You give 30 per cent. to Rank Organisation that you didn't give independent producers last year?"

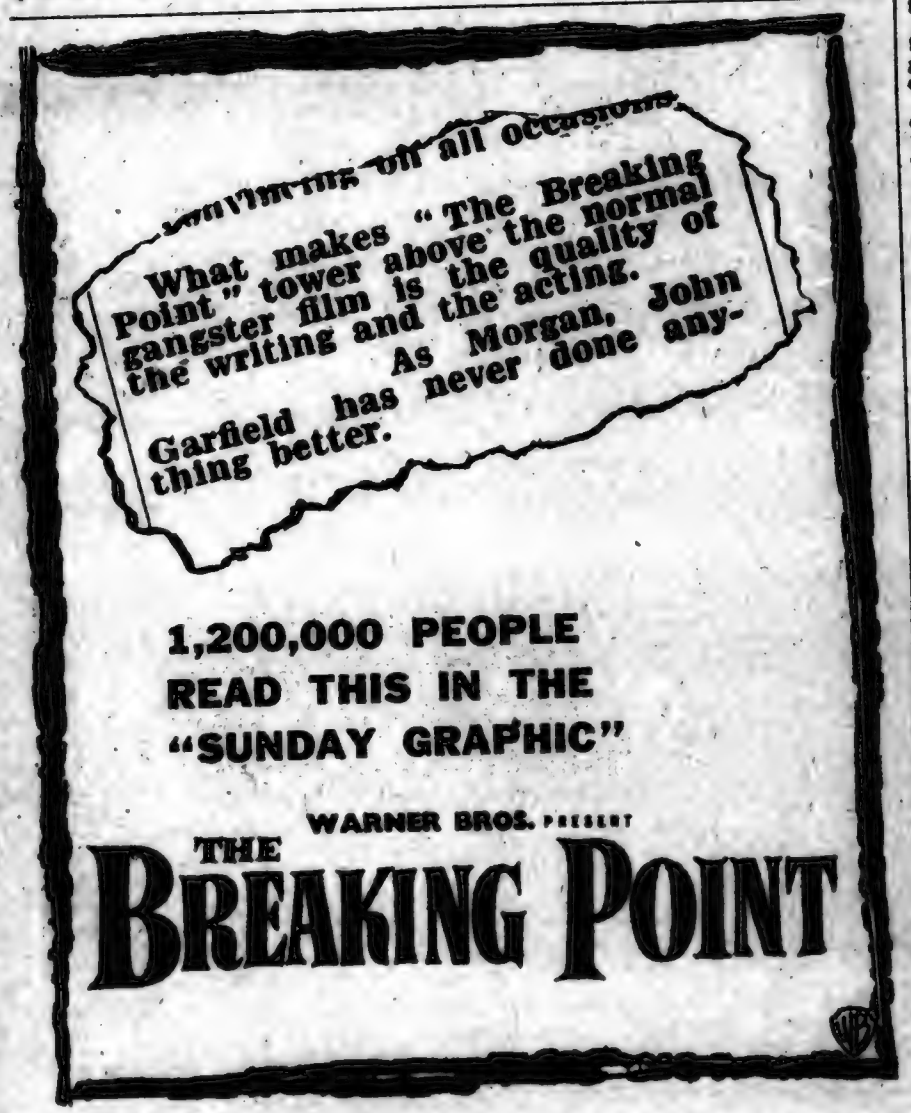
Lawrie emphasised again that the scheme was not a direct aid to the Rank Organisation.

Pressman: "But it keeps the Rank studios going, provides the circuit with quota and so on."

Lawrie said the scheme did not give additional help to distributors but it was a better incentive to producers.

Pressman: "Better for Mr. Rank, Mr. Lawrie."

Lawrie wound up by again denying this and pointing out that completion guarantees were being met by the Rank Organisation and NFFC jointly.


What makes "The Breaking Point" tower above the normal gangster film is the quality of the writing and the acting.
As Morgan, John Garfield has never done anything better.
1,200,000 PEOPLE READ THIS IN THE "SUNDAY GRAPHIC"
WARNER BROS. PRESENT
THE BREAKING POINT

AT THE STUDIOS

Last Year's Quality Will Affect This Year's Activity

JOHN WOOLF AWAITS PUBLIC REACTION

ON the box-office success of films made last year will depend the number of pictures to be made in British studios this year. This was the blunt description of his own personal position given to KINE. studio correspondent Graham Clarke by independent producer John Woolf.

It is natural for John Woolf to have a close interest in what might be called "the beginnings and ends" of the industry, for he is a producer in his capacity as chairman of Romulus and a renter as managing director of Independent Film Distributors, which operates in association with British Lion, and has just completed its first year.

"We are just launching three British films," he said, "and if these flourish as they should we shall be encouraged to extend our present programme. We shall also give our support to other independent producers, as we did last year."

Two This Year

At the moment the Romulus plans include only two pictures for certain this year. The first follows the policy already established, of making at least one subject aimed at an international market. This will be "African Queen," which is tentatively scheduled for a start in mid-April.

Adapted from the novel by C. S. Forrester, it will star Humphrey Bogart and Katharine Hepburn; and John Huston will direct. First portion of the picture will be shot on location in Africa, and the unit and stars will then return to a British studio, as yet unnamed.

"African Queen" will be followed by a comedy that is now being written by Monja Danischewsky and Henry Cornelius. This continues a very happy association that started last year with "The Galloping Major."

20th-Fox Restart

Confirmation has now come from Darryl Zanuck in America that the new film being made by 20th Century-Fox at Denham will be called "The House on the Square." It started off as "Beyond Time and Space" and was last called "The House on Berkeley Square." The unit went on the floor on Monday.

The only casting, beside Tyrone Power, so far is that of Dennis Price, Michael Rennie and Raymond Huntley. Sol Siegel produces and Roy Baker is the director.

It is interesting to recall that 20th-Fox has now been making films in Britain for 17 years, ever since it took over the Wembley studios, which it still owns. There 49 films were made and the company has since produced at Denham, Pinewood, Gainsborough and Shepperton.

Two future subjects in the present long-term policy at Denham are "21, Bow Street" and "Interpol."

ABPC Musical

No casting has yet been decided for the next musical projected by Associated British at Elstree for production this year.

This is "Broken Doll," based on the life story of Clarice Mayne, stage star of World War I, and, I am told, there is a possibility of the chief part going to one of ABPC's starlets. The film, which may be in Technicolor, is to be produced by musical director Louis Levy.

In the meanwhile, normal progress is being made at Elstree with "The Magic Box." There was an interesting occasion last Saturday when two stars of silent days gave their services for a sequence showing the taking of a "wedding group" photograph, with the "sitters'" necks held firmly in steel clamps, for a 12 seconds' exposure. In the group were Bessie Love, Maurice Colbourne, who played in several Valentino films, and is now a stage producer, veteran Amy Veness, and Frank Pettingell.

Double Harness

Down at Ealing, on the set of "The Man in the White Suit," they are, they believe, making production history in the use of a second unit.

Normally second units are used solely to save time on linking shots and background stuff that is usually taken silent, but, at Ealing the two units have had almost equal importance. At one period, in fact, three of the artists were alternating as required between the first unit, directed by Alexander Mackendrick, and the second, on an adjoining sound stage. This has been made possible by giving the secondary direction to Terry Bishop, to whom the job is no mystery at all, although he actually joined Ealing as an associate producer. Terry has Lionel Banes with him for the lighting.

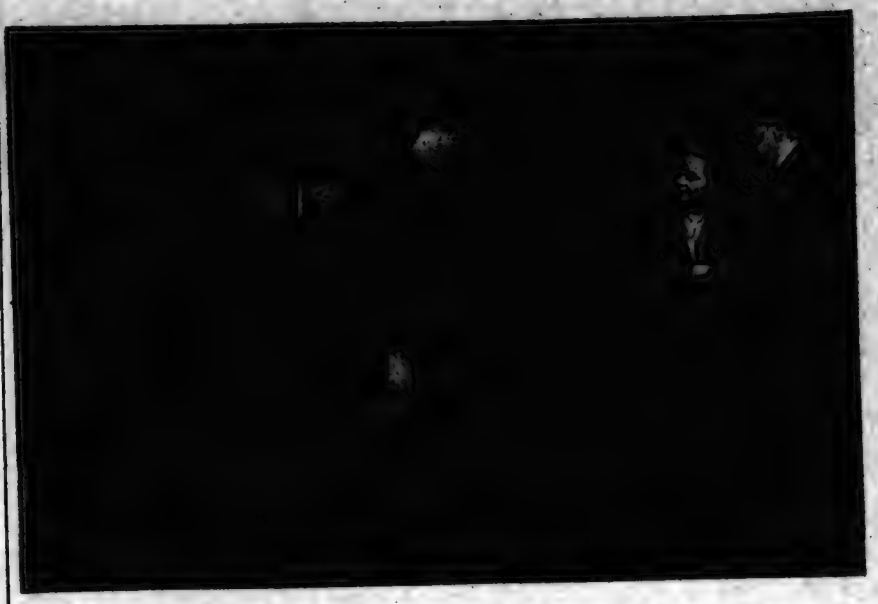
Last week, however, Sandy Mackendrick was in temporary trouble when his lighting expert, Dougie Slocombe went down with influenza, but Gordon Dines took over at short notice.

This week Terry and his unit are visiting Manchester and Burnley for location scenes.

"The Man in the White Suit" has provided some entertaining problems for special effects man Syd Pearson. Unlike the usual run of Ealing comedies, this contains a fair amount of physical humour, and Syd has had to produce, among other things, a series of laboratory explosions and a collapsing ceiling.

Reed on Stilts

In the opening stages of his studio work on "An Outcast of the Islands" at Shepperton, Carol Reed has been working in a replica of a village on stilts that he had built in Ceylon.



Alexander Mackendrick directs a scene from THE MAN IN THE WHITE SUIT at Ealing, with Joan Greenwood and Michael Gough facing the camera. In the picture are lighting cameraman Douglas Slocombe; camera operator Jeff Seaholme; loader-clappers Michael Shepherd, and "sparks" Steve Willett

MORE BKS LECTURES

The course on lighting for kinematography at present being held by the British Kinematograph Society has proved such a success that it has been decided to start a new series on February 26.

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PEOPLE

Birmingham CEA's New Chairman • George Elvin Prospective Labour Candidate • G. M. Montanini Ill

AFTER a quarter of a century's conscientious service on behalf of the members of the Birmingham and Midlands branch of the CEA, "FRANK" COZENS has just become its chairman in succession to Roderick Baker, under whom he served for two years as vice-chairman. Brief but high tribute was paid to Cozens by W. R. Fuller at the annual meeting of the branch when he remarked: "Under Frank Cozens the Birmingham branch will stand up as well on the General Council as it has in the past."

The lucid and fact-giving reports of meetings of the General Council he has given his fellow-members in recent years has often brought forth congratulations from both independent and circuit representatives serving on that Council. His record of service for the branch goes back to 1925 as representative of the Saltley Grand Picture House Co., of which he is now general manager.

For many years an active member of the Emergency, Sunday Films and Technical Committees of the branch, it was in 1941 that he was first elected one of the delegates to the General Council. He subsequently served the branch in that capacity in 1945-46, and has regularly attended meetings of the General Council for the last three years.

* * *

Hearty congratulations from chairman "FRANK" COZENS and leading members of the Birmingham and Midland branch of the CEA awaited ROBERT HARRY LEA MORGAN at last Friday's meeting on his appointment as manager of the Warner Theatre, London.

He had just finished attending his last meeting of the Sunday Films Committee, on which he has been a most active member since he took over the Forum Theatre, New Street, early in 1946. For the past twenty years he has been associated with Midland kinema life, and takes with him the good wishes of his numerous friends both on the exhibiting side as well as in renters' circles.

* * *

GEORGE ELVIN, general secretary of the Association of Cine. and Allied Technicians, has been adopted prospective Labour candidate for Oxford City, a constituency previously contested by S. K. Lewis, of ABC.

Mr. Elvin is also secretary of the Film Industry Employees' Council, a member of the Cinematograph Films Council and hon. films adviser to UNO.

* * *

G. M. MONTANINI, general manager of the H. D. Moorhouse circuit, Manchester, is seriously ill in a Manchester nursing home. His many friends will wish him a speedy recovery.

* * *

FRED BULL, in his eighth year of management at the Odeon, Lancing, has resigned this post and is now managing the Worthing Dome Kinema. Mr. Bull is a keen publicist, and his sterling work in this direction earned him the coveted honour of life membership of the KINE. Company of Showmen some while back. No doubt we shall find him well to the fore amongst the Worthing showmen.

* * *

W. B. DEAN, MBKS, is leaving the Brookfield Cinema, Poynton, to reside in Llandudno, North Wales. He plans to live there in semi-retirement and would welcome the opportunity to act as relief manager or projectionist in kinemas in that area.

Mr. Dean has been in the kinema trade all his working life and has invented a number of devices to improve the standard of projection. His most recent invention is "the Dean spool" for protecting the "double reel."

* * *

JACK BARLOW has been promoted to the management of the Odeon, Kettering.

Previously he held the position of house manager at the Odeon, New Street, Birmingham, and prior to that was for two years house manager at the Odeon, Liverpool.

* * *

After being manager of the Arcade, Darlington, for two years, FRANK MOORE has been appointed to the Gaumont, Harrogate.

* * *

"BOB" MAPP, an amateur impressionist, who is in the despatch department of AB-Pathé's Birmingham branch, last year helped to raise £1,000 for the local Guide Dogs for the Blind Fund. He is now engaged in assisting George Davies, of the Pelham Arms, Alum Rock, to raise £300 for the refurnishing of the waiting hall at the out-patients department of the Royal Orthopædic Hospital in recognition of the successful treatment the latter received while a patient at that institution.

* * *

C. E. WYTHE, former CMA manager and now with Films de France, had a pleasant surprise when entertaining a party of his daughter Pamela's friends on the occasion of her 21st birthday anniversary.

At the London hotel where the party was being held Wythe bumped into two of his former managerial rivals, G. Dilley and Frank Spencer, who were out for the night with a party of ABC managers. They, with Stanley Mills and their colleagues, went over to Wythe's table and offered their congratulations to Pamela. It was found that both parties were going on to the same theatre show and were to occupy seats in adjacent rows.

Wythe says it was a very happy evening and brought back many happy memories of his association with the ABC boys.

* * *

JAMES GOWANS, manager of the Plaza, Kilmarnock, has more to do than attend the routine of management. He is an amateur artist of no little merit.

All his spare moments are taken up in his favourite pursuit. He prefers oils as they seem to be the most powerful medium, but he has also had training in water-colour work and in commercial art. This last attribute comes in very useful in his business for often he can forward a graphic drawing to the company's poster dept. showing his idea on some advertising matter. This, he says, saves a lot of talking.

Pressure of business precluded Mr. Gowans from showing more than one picture at the local art club's exhibition, but the one he has on show has attracted a good deal of attention. It is a portrait in oils of Mr. Gowans' aged mother.

* * *

C. F. DOCKER has recently been appointed manager of the Warwick Cinema, Warwick, after two years as relief manager with Clifton Cinemas.

Prior to this period he served five years with ABC as relief manager (Birmingham area) and resident manager, Savoy, Stourbridge.

He succeeds D. Summerton, who has been transferred to the Birmingham area.

* * *

Miss AGNES N. CAMPBELL, manageress of the Regal café, Stirling, has been appointed to a similar post at the Regal, Glasgow. She went to the Regal, Stirling, in 1948 and has been with the ABC group for five years.

Paul Penman

John Baxter meets north country exhibitors after the ABFD trade show of THE SECOND MATE, at Newcastle. Left to right: back row, E. Grantham, Leamington; Hon. W. Westwood; Bob Shepherd, South Shields; and D. J. Millar, ABFD representative. Front row: John Baxter, Miss Yvonne Scott, Hexham; Alfred Smith, secretary, CEA Northern branch

Cyril Riley, manager of the Rialto, Hall Green, Birmingham, welcomes David Wiseman, director of Birmingham City Football Club, Bob Brocklebank, the manager, and members of the team, his guests for the showing of the GB News, containing shots of the team's cup-tie with Manchester City. Jimmy Monk, GFD publicity representative, is seen on the right

SHIP CARBONS

NEW TYPE GLASS FIBRE SCREEN

Rialto Instals Prototype

A PROTOTYPE of a new type of glass fibre front-projection screen to be marketed by Andrew, Smith, Harkness, has been installed at the Rialto, Coventry Street, London, W.1.

The screen material of the semi-diffusing type has been developed by Glass Yarns, Ltd., in association with the screen company. The patented method of weaving the material, designed by H. J. Reed, of Glass Yarns, gives it a "stippled" surface which, it is claimed, is superior to the smoother surface of the American types of glass fibre screen material.

E. S. Luke, of London Film Productions, who is in charge of the projection tests, told the KINE. that there is no discernible fall-off to the eye up to an angle of 50 degrees. The values of side-angle reflection, he says, are twice that of the American-type screen at 45 degrees.

RPS Kine. Section's New Officers

T. S. Lutas was re-elected chairman of the Kine. Section of the Royal Photographic Society at last week's annual general meeting. The hon. secretary, E. D. Swann, offered his resignation, and it was agreed that the appointment of a successor should be left to the committee. K. Baron Hartley was re-elected hon. treasurer, and the committee consists of Messrs. Archibald Baddeley, Davey, Martin, Schofield, and Stanley.

Mr. Swann, submitting his annual report, complained of lack of support from the membership. The hon. treasurer's report showed a favourable position.

Baynham Honri, George William Ashton and William George Baines have been elected associates of the RPS.

KINE SERVICE

MANAGEMENT · SHOWMANSHIP · TECHNICAL

MANAGEMENT by The Manager

Can Action be Taken Against the Bad Employer?

TWO different correspondents (names and addresses supplied) complain that certain exhibitors (named) make conditions of working so uncomfortable for their managers that some useful men have left the business altogether with a poor view of the trade generally, and others are only waiting a chance to get out.

As it is reasonable to assume that these disgruntled ones are not likely to do our "Better Business" campaign any good, it would be fine to counteract this in some way; but how?

One of my correspondents blames the SCMA for not taking strong action. The Society fights all cases of breach of agreement for its members, but we can hardly expect our organisation to add to its commitments at this stage by undertaking private rebuke campaigns against reputed bad employers so long as they do not ignore the clauses in the National Agreement.

We all know the names of certain firms alleged to be bad employers, and a skilled manager avoids jobs with them, except in cases of dire necessity. Sam Butchart, general secretary of SCMA, would, I'm sure, willingly advise applicants about the reputation and history of prospective employers so long as the applicant is a member of the Society, but even he, in his official capacity, must be cautious and cannot state that an exhibitor is a bad employer on the unsubstantiated evidence of one disgruntled employee. There may be a solution; can any reader suggest one?

Sunday Programmes

A PATRON complains about short Sunday programmes, consisting of one feature only, at his local. It seems that all managers with restricted screening time on Sunday due to local regulations should contemplate making some public announcement about the restrictions imposed, especially where only one feature is screened, as compared with the usual double-feature programme on weekdays.

It might not be a bad idea to explain about the extra running costs on Sundays at the same time. There is the larger wages bill, as well as the 8.0 levy for charity, two items of which the average patron has little or no knowledge. The public should be convincingly informed that the Sunday show is not purely a lucrative bonus for the kinema proprietor.

Showmanship

THE Glasgow and West of Scotland Branch SCMA emphasises that showmanship begins in the theatre where we should concentrate on giving the public good pictures properly presented in comfortable, clean, and orderly kinemas.

This considered view does little more than endorse the sentiments expressed in this feature and Showmanship. I particularly agree with the expressed sentiment that managerial grades should not take part in street parades, but get a bit bewildered when the branch secretary goes on to say: "Let us first put our house in order" when referring to showmanship in the accepted terms of publicity.

From the number of campaigns received from Scotland it is obvious that Scottish managers, like their Sassenach contemporaries, consider publicity and well-run theatres to be managerial responsibilities complementary to each other and both essential if the business is to prosper.

New Look

IT is not always possible for owners to spend big sums of money on renovating their houses; this particularly applies to small independents. It is, therefore, with particular interest that I read how the manager and staff of the Grand, Lowestoft, reconditioned the entrance-hall of that kinema.

The walls, formerly panelled and stained dark oak, were washed down, given an undercoat and finished in light oak and light stone. An old clock was removed, and the old-fashioned electric fittings modernised, while display frames made on the premises were used to cover up four uninteresting windows that didn't let in any light anyway. These were painted in pastel shades.

A disused paybox, which was completely boxed in and dark stained, is now a sales kiosk, and two old settees, now fitted with home-made covers, complete with frills, provide seating accommodation for waiting patrons where there was none before.

An antique gilt-framed mirror was removed from the frame and re-sited at the end of the lounge to give the impression of depth. Much time was spent on the job, but the result was so satisfying to the staff that conferences are now being held to decide what alterations can be made in the auditorium. It is surprising what amazing results can be achieved by an enterprising manager and an enthusiastic staff.

Forty Years Ago

A. MANSON, a worker and kinema patron for 40 years, sends us a fascinating article from "The Scout" dated November 1, 1913, on "How to rise from programme seller to manager in a kinematograph theatre."

The unnamed writer suggests that the first step is for an aspirant to seek a job as programme or chocolate boy, and thereafter to watch the advertisement columns of the trade papers (borrowed from the manager) taking notes of situations available. Operating is suggested as a good road to management, but workers are advised to join the National Association of Cinematograph Operators.

"The big step forward," the article continues, "is as assistant manager at 35s. to 45s. weekly, whose duty it is to help the manager generally and—circuit house managers please note—his duties consist mainly of *a tremendous amount of detail*. His salary as manager may rise to as much as £5 or £6 a week, with, in some cases, commission on takings above a fixed sum, which may mean £3 or £4 a week extra.

"The manager of a local show is expected to take a turn in the operating box, and occasionally in the paybox, and a very useful gift is to be able to sing or do a turn in the event of the machine breaking down for ten minutes."

There's not all that much difference between conditions then and today, is there? Substitute "power cut" for "break down" and you will realise that a manager who can "do a turn" still has an advantage over his colleagues.

We may envy the old hands who got commission on takings, but there are still managers who must relieve in the projection room, and the £5 or £6 a week plus commission in 1913 does not compare unfavourably with the agreed salaries of today. Nothing much is said about working hours in those days. These varied tremendously, but you can assume that generally these were far in excess of the hours worked now. Even in 1922 I confounded an employer when I spoke about my summer holidays; no manager had ever had one before!

Two Tips

TWO neat ideas for better service are submitted by P. Teper, Odeon, Park Royal. One is a card for use in the cash desk addressed to all cashiers and reading: "To all cashiers . . . end all programme inquiries phone or personal with . . . And Gaumont British News."

Other managers following this example could contemplate adding instructions about the agreed theatre salutation, such as "Regal at your service" or "This is the Coronet, good afternoon." It is useful to have a polite phrase associated with your own particular theatre. I might go further and suggest that the same might apply to the head office switchboards of some important kinema trading firms. Managing directors might experiment by ringing up their own offices one day; some will be shocked by the telephone personality at their own switchboards.

Teper's other contribution is a neat cheaply-produced card in the form of a business card, reading "Odeon, Park Royal, W.5. Comments, adverse or complimentary, are always appreciated. In the event of any complaint please notify the undersigned, P. Teper, manager."

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

A Few Tips for Contest Entries

COMPETITIONS with cash prizes for managers are popular at the moment, and soon, no doubt, you will be entering for the great "Better Business" competition, for which many thousands of pounds are being set aside as prize money.

All competition rules vary, as do the judges, but here are some elementary tips that might help you to set out your campaigns as lucidly as possible, and in such a way that the judges, whoever they might be, will not find the assessing of your entry "hard going."

Give as many details as possible in support of your campaign but briefly, and separate the details from the outline of the project described. For example, one main line is usually sufficient to explain each of your shop tie-ups, but details can help the judges to arrive at a decision if these are separated from the descriptive line. The most easily read among the campaign reports received at the KINE. are those in which the manager uses triple spacing on the left of the paper to announce the tie-up, with such details as he thinks necessary set out in single spacing on the right.

Don't go to the other extreme by saying: "I arranged 14 good window displays," and nothing more, as some managers do; a display described in this way may mean anything from a showcard to a full window ensemble.

Don't utilise valuable time—yours and the judges—by telling all about the grand idea that didn't come off. When there are many campaigns to consider, too much of this can be frustrating, even although we welcome those ideas to Showmanship, so they can be passed on if they look good.

An elaborate campaign book seldom gets extra points, especially if it is bigger than foolscap size, and consequently difficult to pack and post. Type the report wherever possible, and support it with samples and newspaper cuttings—not full newspapers, or even pages—but see that printed dates are incorporated. Mount these on paper with the necessary details. Send along any pictures you can, but snaps serve the same purpose as the much more expensive professional photographs; the money saved can go into the campaign to sell the picture.

When you are speaking of local VIPs and important traders who co-operate, judges are seldom interested in personal details, except the name and rank, and, perhaps, the address of the trader.

G. Guthrie arranged this striking display in the window of a local store to advertise THE MUDLARK (20th-Fox) at the Trocadero, Elephant and Castle, South London. While the picture shows a boy seated on the throne a photographic "blow-up" of Anthony Ray was used during the time the display was on show

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

A. F. HAZELL, of Penge, isn't going to have it all his own way with his art exhibitions. G. Nimse, assistant manager of the Odeon, Epsom, has just concluded a most successful show in connection with "Frenchie." The artist sold £35 worth of pictures.

The subject was "western" art, and the Gas Co., as well as the borough surveyor, helped to put on the show. The Mayor, Mayoress and other members of the Council patronised the show, and already the Epsom Art School has made approaches with the object of staging a similar exhibition.

Mr. Nimse states that the patrons of the cheaper categories of seats were as interested as the customers of the more expensive seats.

One of the daggers worn by the Hitler Youth Movement was the centre piece of a novel foyer display that is claimed to have attracted much attention. It was supported by a set of dice, a range of Japanese banknotes, and a cosh bought in Port Said. The title of the second feature "Katie Did It" and the supporting short "The Fight in Malaya" ("This Modern Age") give us some clues, but not quite enough.

A quad board outside the station advised patrons who were cold to go along to see the programme, an admittedly somewhat slender excuse to plug "Let's Go to The Pictures," but the weather must have been on the side of the Odeon!

Schedule Complete

THERE are 27 items in R. Raistrick's campaign for "The Woman in Question" at the Odeon, Crewe, including negotiations for the loan of a stage coach which, unfortunately, were not completed. We wish him the best of luck in his efforts and look forward to seeing it soon in another campaign. If the owner happens to read this perhaps he will take my advice and accede to Raistrick's request, because a good showman never gives up.

One effort at a fun fair is especially good. Raistrick had a banner over the "dodge'em" car track, and posters on the shooting gallery.

A local firm bore the cost of two thousand telephone lists, and so much space was given to the theatre and film that I cannot find anywhere on the card information about what the store sells for a living, even although it managed to work in our own slogan, "Let's Go to the Pictures." Another firm, a hairdressers, bore most of the cost of 5,000 throwaways and was allowed at least 25 per cent. of the printing area for its own copy.

Then there was a calendar card, 2,000 of which were paid for by a furnishing store which drove a hard bargain by Odeon, Crewe, standards and got away with one side of the card. I commend the business acumen of Mr. Raistrick to those managers who give away screen space or a whole foyer in return for a showcard in a shop window.

I almost omitted to mention that a co-op. store paid for 5,000 throwaways, using one side for its own advertisement and another local store allowed the rubber stamping of sweet bags.

All Over the Town

THERE are so many massive and ambitious campaigns for "The Mudlark" that it is very difficult to single one out for special mention. That devised by H. Bedford for the Gaumont, Derby, is meritorious more for its comprehensiveness than for originality.

He had no fewer than 16 window displays, mostly with co-op. branches, and all emphasising the Royal Command angle, with the slogan "Your wish is our Command."

There was a range of street parades, one being a man in a wig and gown carrying the catchphrase "All good judges are going to the Gaumont." Another was a man carrying a big drum, captioned "Cannot be beaten." This does not seem to belong to a film like "The Mudlark," and I also have my doubts about a parade of members of a boys' club carrying a credit banner for the film.

The film was announced over the PA system at the local football ground, while immediately outside was a linen banner. All the cars owned by a taxi firm had streamers on the "boot" of each car, and a PA van toured the town on the preceding Saturday.

Ten keys, each carrying a label, admitting the finder to the show, were dropped in suburban areas. It is difficult to appreciate why this idea may have been worth ten free seats, even although every finder is stated to have bought another ticket.

Paper streamers were exhibited on each of the 85 Belisha beacons in the town. Permission to do so was obtained from the Committee of Town and Country Planning. This is a good and valuable piece of publicity and evidence of the very amicable relationship that must exist between Mr. Bedford and the local authorities.

Name the House

E. LAWLER, of the Ritz, Chatham, got the editor of the *Chatham Observer* interested in the idea of a "Clouded Yellow" competition because the subject he advised was of topical interest. It was finally agreed to run this competition, the object of which was to suggest a name for the Simmons-Granger house in Hollywood.

The contest ran for three weeks, and it is claimed that it aroused enormous interest; this I believe, because of its topicality, and because it is so simple. Readers may be interested to learn that the winning title was "Spanish Hamlet."

Renters illustrated quads were converted into composite six sheets, while the vestibule display carried a personal message from the manager advising patrons to see the film. Perspex "Clouded Yellow" butterflies from the renter were used to indicate seats in the restaurant and in other co-operating

GREETINGS TO—

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

P. ABBOT, Plaza, Basingstoke.
J. BEE, Odeon, Worcester.
V. BURNS, Empire, Clydebank.
J. G. CAMPBELL, Odeon, Shettleston, Glasgow.
J. GOULDING, Odeon, Southall.
K. J. GRAY, Castle, Merthyr Tydfil.
T. GRAZIER, Arcade, Darlington.
R. C. HENDERSON, A/m., Trocadero, Leicester.
N. L. MARCUSON, Odeon, Blackpool.
S. PASCOE WILLIAMS, Ritz, Woking.
D. RAWSON-MARTIN, A/m., Gaumont, Harrogate.
H. A. ROBERTSON, Regal, Norwood.
E. K. ROWLING, Odeon, Guildford.
W. F. STEPHENSON, Odeon, Southgate.
K. C. VOKINS, A/m., Odeon, North Watford.
J. WILKINSON, Olympia, Newcastle-on-Tyne.

hotels. Lawler expresses thanks for help of Bernard Millar, GFD exploitation representative.

Practical Advice

E. WOODBRIDGE, assistant manager of the Odeon, Hove, uncovered some most interesting data about Red Indians to back up his "Broken Arrow" campaign. He publicised these as "Strange facts." According to him no Apache Indian was ever allowed to meet his mother-in-law; Indian girls reached marriageable age at thirteen, and Sitting Bull was regarded by the Indians as a coward.

He borrowed a toy wigwam from a patron's son which he used as a vestibule display, a male attendant in costume sitting outside beside a tripod with pot, and a replica fire.

Broken arrows of various sizes and designs were used for a variety of purposes, and one shop managed to get up a window full of goods that might be used by Indians; these included beads, clocks and curios.

Another shop presented a life-sized figure of Harriet Craig, title rôle of the Odeon's, Hove, other feature this week. The lady model reclined in a full-sized window surrounded by a roomful of furniture of which she could be proud. Another firm devoted a complete window to tell the public how proud Harriet Craig would be to own a specific vacuum cleaner.

A Forged Link

THE link between Sergeant Strykes, the character in "Sands of Iwo Jima" and the "strikers" of the steel industry is somewhat obscure, but Ken Hall, Savoy, Wolverhampton, forged one for his campaign on this film.

With the help of the three largest foundries in the area, he invited a party of these highly skilled workers—selected for their proficiency—to the opening night. There they were welcomed by the deputy mayor, and each man was presented with a brochure bearing his name.

As this film has a strong male appeal, we may be sure that these chaps went back to their foundries full of its praises, in good time to swell the box-office takings before the end of the week. The story was taken up by the Press.

The news got around and Goodyear Tyres, another big local firm, asked to participate in the effort, so off went the "strikers" on another evening, in a coach carrying film and theatre credits. They were taken round the rubber factory, so the stock of Wolverhampton Savoy must stand very high in the area. Goodyear Tyre Company was already tying up with Hall in publicity on the film, having supplied all the vestibule publicity material in rubber.

The Right Path

I LIKE the way J. Kay, recently appointed manager of the Gaumont, Southsea, introduces a campaign for "Mr. Music," arranged by trainee assistant J. Brown. He says: "My assistant manager is now working hard to prove that he, too, can become a fully fledged member of the KINE. Company of Showmen in the near future." What a pleasure it is to read words of this description instead of the occasionally despondent letters we get from disgruntled assistants whose managers, already established, want to hog all the glory for themselves. If Mr. Brown continues the way he sets off with "Mr. Music" it won't be very long before he makes the grade, even making allowances for the hand of Kay which is apparent in some of the schemes reported.

This is an ordinary "bread and butter" campaign, the sort that really keeps the industry going, but every tie-up, every display shows signs of careful thought, and consideration of its appropriateness.

Bing's fame as a golfer got them a window in a sports shop, and a number of music shops featured his records, while the Palais de Dance ran a "Mr. Music" competition. For this, dancers were invited to conduct the band in the interval. "Mr. Music" numbers were, of course, featured during this novelty and there is now a "Mr. Music of Southport."

From our point of view, I will give Mr. Brown and other entrants a tip. We are not particularly interested in cuttings showing regular weekly Press advertising unless there is some novelty angle. Nor do the usual weekly film column write-ups mean much unless something extraordinary is incorporated in the write-up.

Dual Purpose Light

CHARLES FOWLER, of the Winston Cinema, Slaithwaite, has solved his lighting problem for one display window. It is in the staff room, so the staff-room light has now been trained to perform the dual purpose of lighting the room and illuminating the displays in the window.

For "Whispering Smith" he covered the floor of the window with green baize, and sprinkled sand on it. Then he borrowed some miniature rails, a toy train and cowboys on horseback, complete with pistols and rifles. He dressed up a dummy in cowboy rig-out as a fair representation of "Whispering Smith," and this occupied the place of honour in an outfitter's window.

Regency, Brighton

HOW Charles Smith, manager of the Regent, Brighton, must have revelled in the thought of publicising "The Mudlark" in a town steeped in memories of the Regency period and a theatre with a name that just fits the picture.

There was an exhibition of Victorian relics at the Hove Public Library, and the many window displays included Victorian era trimmings to back the substantial exhibitions of "Mudlark" stills and credit cards.

We don't often refer to the fish that got away, but Smith *did* try to get a picture of the Queen displayed on the Queen Victoria Clock Tower, but without success.

A Victorian dress competition was organised in the Regent Ballroom, and the campaign included 75 inches of free Press.

The Episcope

SOME time ago I referred to a manager who used an epidiascope. Now G. Preston, from the Royalty, Hull, sends details of the Episcope—he calls it the poor relation of the epidiascope, but if we can use it in our publicity who cares?

He thoroughly recommends it, especially for halls with little or no extra money available for publicity (from my mail you would think that there are no others).

Few details are given, except that the one in question functioned very satisfactorily when used for rear projection on to a screen on the front of the theatre canopy. Muslin or celanese will do for the screen, and with a throw of 7 ft. there was an image of 50 in. x 40 in. For really successful results it is essential to position the screen so that little or no light reaches the screen from any other source than the projector. Coloured objects reproduce extremely well, but the best results are obtained if glossy black-and-white pictures are used; cuttings from synopsis are most suitable.

You'll have plenty of time to scout round for one before we get permission to use lighting for advertising purposes again.

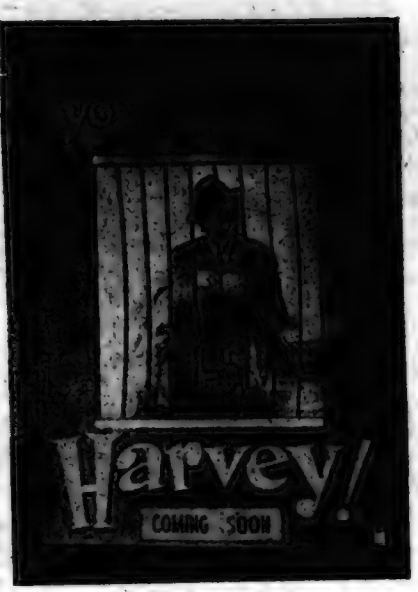
Caught a Winner

AFTER the sequence of "sneak previews," C. Tester, of the Picturedrome, Eastbourne, has started new fashion-sneak personals. Tester's luck was in when the "grape vine" revealed that Andrew Ray and his mother had arrived in Eastbourne for a holiday the very week that he was playing "The Mudlark."

He persuaded them to make a personal appearance in time to get out enough publicity to ensure a packed house on the Wednesday. Andrew's brother, who had a small part in the same film, also appeared.

They must have enjoyed the experience because they made another on the Saturday evening, so keep watching out, because you never know what might be coming your way.

Tester reckons that "The Mudlark" was a good "Better Business" film, which made a number of new patrons for him. One reason was the Royal Command Performance angle which he had played up in his publicity, and the other because of the Queen Victoria story. He says some of the patrons had to be literally carried into the theatre, but we really don't mind that if we can do it every week in the year.



P. Teper's novel mechanical foyer display for HARVEY (GFD) at the Odeon, Park Royal, London, W.5. The strips in the centre panel revolved to show, alternately, pictures of Harvey the rabbit, and James Stewart

Another "Hard" City

L. PUTSMAN prepared an elaborate campaign for "The Mudlark" at the Gaumont, Birmingham. He had a Press show with the usual assembly of illustrious persons, except that on this occasion the Lord Mayor attended in an official capacity, the first time this has happened since pre-war days, a definite feather in Mr. Putsman's opera hat. Altogether, he got £274 worth of editorial space free, a major accomplishment, even for such an important theatre as the Gaumont, Birmingham.

The widely read *Dispatch* ran an essay competition on the film, with top prize of £5. It was sponsored by Roy Gordon, the film critic.

Putsman says "Here in Birmingham are many spheres and aspects of exploitation on which we are restricted and thus do find ourselves at a disadvantage with other theatres who can indulge in special away-from-theatre stunts, parades, etc." Readers of the KINE. may rest assured that the judges, with their long experience of kinema advertising, are well aware of the restrictions imposed on many of the managers, and every allowance is made for these disadvantages.

No Ordinary Butterfly

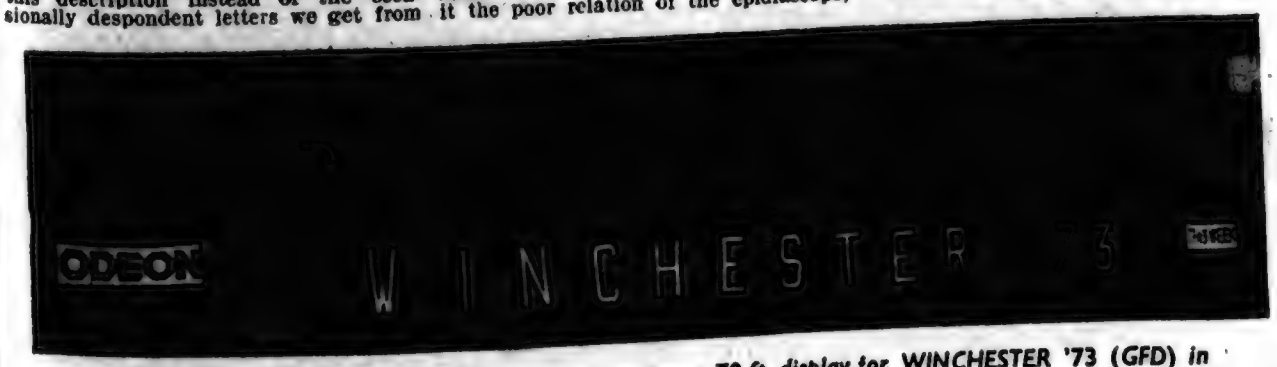
TWO charming young ladies from the Odeon, Dagenham, carried a large cut-out butterfly round the main streets of the town. It was captioned "This is a 'Clouded Yellow.' See this exciting drama at the Odeon." The use of girls in street parades is often criticised in this feature, but on this occasion the parade is in excellent taste and no effort has been made to deck the girls up in some stupid costumes as might well have been done.

The butterfly worked a second shift each evening the week before playdate when it was suspended from the foyer ceiling.

A competition was run in conjunction with the local paper, and five shop tie-ups were arranged.

For his second feature, "The Cure," Mr. Pickworth, assistant manager, sent out a man dressed as Charlie Chaplin. I'm afraid the picture shows someone who, in my opinion, resembles Charlie Chaplin less than anyone I have ever seen.

The Showman



Here's another novelty from O. Lewis, Odeon, Llanelly—a 70-ft. display for WINCHESTER '73 (GFD) in a field adjoining the main road along which thousands of workers pass daily on their way to the huge steelworks and power station being erected near the town. The letters were made from tinplate and are supported by pit props. A doorman dressed as a cowboy and carrying a rifle, and the tent in the background give added interest to the display, one of the finest outdoor advertisements we have seen during the past year

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Man from Nevada: N. Cox, Hippodrome, Middlesbrough.

My Favourite Brunette: J. Campbell, Olympia, Glasgow.

Follow Your Star Singing Contest: G. Sweeting, Dominion, Southall; A. Fowle, Ritz, Maidstone.

Treasure Island: C. Greenwood, Odeon, Radcliffe.

The Rugged O'Riordans: C. Farman, Dominion, Blackpool.

Theatre Publicity: J. Dye, Empire, Dundee; R. Clark, Gaumont, Redditch; G. Newman, Cinerama, Perth; L. Barrett, A/M, Odeon, Littlehampton; A. Carpenter, Gaumont, Barnstaple; L. Barber, Prince of Wales, Lewisham; H. Ward, County, Weybridge; J. Donaldson, A/M, Odeon, Ashford; G. Apps, Regal, Gravesend; B. Caufield, George, Kilmarnock; W. Rose, Odeon, Gillingham; G. Williams, Regent, Chatham; W. Shaw, Rivoli, Liverpool; N. Jones, A/M, Odeon, Corby; W. Roberts, Astoria, Kirkdale, Liverpool; J. Fisher, Broadway, Southampton; A. Barker, Lido, Golders Green Road, London.

Louisa—Comanche Territory: V. Sims, A/M, Electra, Oxford.

All Quiet on the Western Front: P. Devine, Ritz, Luton.

The Black Rose: O. Lewis, Odeon, Llanelly.

The Elusive Pimpernel: J. Lake, Savoy, Luton; A. Sadler, Savoy, Brighton.

The White Tower: D. Day, Picture House, York.

Tony Draws a Horse: J. Tetlow, Palace, Droylsden, nr. Manchester.

Dakota Lil: G. Spary, Pavilion, Reading.

Tarzan and the Slave Girl: H. Jarvis, Hippodrome, Blackpool; E. Sinnett, Ritz, Erith.

The Fireball: G. Spary, Pavilion, Reading.

Bride for Sale: G. Leggatt, Playhouse, Montrose.

My Blue Heaven: Manager, Gaumont, Dundee; W. Donkin, Gaumont, Hamilton; H. Malpas, A/M, Gaumont, Chester; D. McPhail, Pavilion, Motherwell; D. Hall, Gaumont, Chepstow; J. Evans, Picture House, Harborne.

The Woman in Question: F. Robinson, T/M, Odeon, Redhill; G. Medley, A/M, Odeon, Halifax; A. Carter, Odeon, Broadstairs; H. Lloyd, Kinema, St. Leonards; A. Soanes, Odeon, Lowestoft; H. Speller, Odeon, Andover; S. Froud, Picture House, Monmouth; J. Anthony, Odeon, Dover.

The Clouded Yellow: P. Teper, Odeon, Park Royal; J. Potter, Odeon, Leicester; J. Collins, Astoria, Finsbury Park; D. Langley, A/M, Odeon, Horsham; R. Fray, Regent, Hinckley; D. Daniell, Odeon, Ramsgate.

The Gorbals Story: J. Stewart, Picture Palace, Parkhead.

Ambush: W. Fowler, Commodore, Liverpool.

Christmas Treat: C. Parkin, Vandyck, Bristol; R. Burnett, Gaumont, Hull; J. Green, West End, Birmingham; G. Hurt, Gaumont, Finchley; D. Allison, Rio, Kirkcaldy; D. McPhail, Pavilion, Motherwell; J. Tetlow, Palace, Droylsden, nr. Manchester; J. Hawke, Odeon, Ayr; H. Rogers, Odeon, Bishop Auckland; G. Lockyer, Odeon, Stafford; A. Ayres, Savoy, Wandsworth; Miss E. Holbrough, A/M, Palace, Erdington; C. Lewis, Palace, Ammanford; W. Goddard, A/M, Rex, Farnborough; B. Rains, Cavendish, Nottingham; E. Crookes, Regal, Stirling; C. Wills, Gaumont, New Cross; N. Matthews, Ritz, Leyton; J. Wilkinson, New Coliseum, Whitley Bay; R. Roberts, A/M, Odeon, Luton; E. Meadows, Odeon, Whalley Range; A. Burton, Gaumont, Halifax; A. Pareezer, Odeon, Bognor Regis; A. Bridger, Ritz, Hythe; G. Medley, A/M, Odeon, Halifax; R. Farmer, Odeon, Rickmansworth; C. Evill, Majestic, South Woodford; C. Fowler, Winston, Slaithwaite; J. Boddy, Regent, Great Yarmouth; P. Levine, R/M, Forum, Kentish Town; A. Street, Odeon, Newton Abbot; J. Roe, Regal, Kingston-on-Thames; C. Conway, Odeon, Dunstall; W. Shaxted, Coliseum, Burslem; F. Elliott, Dominion, Walthamstow; W. Donkin, Gaumont, Hamilton; C. Tappy, Odeon, Salisbury; D. Langley, A/M, Odeon, Horsham; H. Malpas, A/M, Gaumont, Chester; G. Baker, Gaumont, Dagenham; R. Downes, Gaumont, Birkenhead; J. Sackier, Odeon, Brighton; J. Noble, Scala, South Shields.

Let's Dance: C. Miller, Odeon, Stockton-on-Tees; A. Hughes, Odeon, Coventry; E. Lawler, Ritz, Chatham; J. Skinner, St. Andrew's Square PH, Edinburgh; J. Green, West End, Birmingham; J. Ellis, Odeon, Chester.

Stage Show: C. Watson, Majestic, Benwell.

My Daughter Joy: D. Smith, Playhouse, Dewsbury.

The Magnet: J. Browne, Odeon, Yeovil; C. Dawson, Odeon, Newport, Mon.

A Day with Brumas: A. Carpenter, Gaumont, Barnstaple.

Mr. Music: A. Stobie, Gaumont, Chadwell Heath; G. Baker, Gaumont, Dagenham.

Africa Screams: A. Bridger, Ritz, Hythe.

The Jackpot: S. Robinson, Odeon, Torquay; B. Evans, Odeon, Mortlake; R. Roberts, A/M, Odeon, Luton; W. Pryor, Odeon, Aberdeen; C. Tappy, Odeon, Salisbury; C. Dawson, Odeon, Newport, Mon.

The Milkman—Saddle Tramp: P. Hughes, Odeon, Motherwell; E. Meadows, Odeon, Whalley Range; J. Del Nevo, A/M, Super, Oxford.

Girl of the Year: B. Evans, Odeon, Mortlake; C. Wills, Gaumont, New Cross.

She Shall Have Murder—The Man on the Eiffel Tower: D. Hayden, Odeon, Hanley; E. Gay, Odeon, Croydon.

Woman on the Run: C. Tindall, Alexandra, Aldershot; A. Burton, Gaumont, Halifax; G. Blease, A/M, Gaumont, Birkenhead; R. Baker, Gaumont, Hanley; J. Skinner, St. Andrew's Sq. PH, Edinburgh; A. Meacher, Gaumont, Clapham.

Rocketship X-M: E. Handford, Rex, Bedminster; G. Leopold, Ritz, Market Harborough; J. Pease, A/M, Carlton, Tuebrook, Liverpool; L. Lyons, Regal, Atherstone; E. Reed, A/M, Regal, Wallingford.

For Heaven's Sake: L. Wilkins, A/M, Odeon, Barking.

Two Flags West: A. Carpenter, Gaumont, Barnstaple; J. Pleasants, Gaumont, Chatham; A. Meacher, Gaumont, Clapham.

Public Relations: P. Harris, R/M, Playhouse, Cambridge; P. Devine, Ritz, Luton.

Cage of Gold: F. Thurman, Grand, Nottingham; T. Warner Crook, Casino, Liverpool.

The Mudlark: D. Williams, Blue Hall, Islington; A. Crawley, Picture House, Highbury; P. Mills, Gaumont, Liverpool; G. Brewer, Odeon, Greenford; G. Hurt, Gaumont, Finchley; J. Brown, New Victoria, Edinburgh.

Hills of the Brave: C. Brodie, Regal, Barrow-in-Furness.

Fancy Pants: J. Taylor, A/M, Odeon, Stafford.

September Affair: A. Pareezer, Odeon, Bognor Regis; J. Sackier, Odeon, Brighton.

Newsreel Publicity: A. Pareezer, Odeon, Bognor Regis; H. Bish, A/M, Regent, Weston-super-Mare.

Odette: D. Smith, Playhouse, Dewsbury.

Union Station—Tripoli: H. Court, Regent, Portsmouth.

Mister 880—Kill the Umpire: A. Carter, Odeon, Broadstairs; W. Shaxted, Coliseum, Burslem; C. Stanley, Gaumont, Saltaire; S. Froud, Picture House, Monmouth; D. Hall, Gaumont, Chepstow; D. McPhail, Pavilion, Motherwell; F. Brissenden, King's Hall, Dover.

If You Feel Like Singing: G. Irving, R/M, Savoy, Portsmouth.

Shadow of the Eagle—Port of New York: J. Russell, Odeon, Dundee.

The Heiress: J. Russell, Odeon, Dundee.

The Wooden Horse: A. Street, Odeon, Newton Abbot; S. Cooper, A/M, Odeon, Blackfen, Sidcup.

Holiday Inn: G. Leopold, Ritz, Market Harborough.

Brumas Steals the Show: S. Winterson, Haymarket, Newcastle-on-Tyne.

Sands of Iwo Jima: J. Griffiths, Rialto, Broughton, Salford; A. Twigg, Kingsway, Hadleigh; A. Collings, Ritz, Winton, Bournemouth; J. Lindsell, Regal, Uxbridge; H. Clayton-Nutt, Broadway, Eccles.

This novel street parade was arranged by J. Wilkinson to advertise STATE SECRET (Br. Lion) at the New Coliseum, Whitley Bay. The theatre staff wearing appropriate uniforms escorted the takings to the bank each day during the week prior to screening

Destination Moon: H. Lloyd, Kinema, St. Leonards; J. Bennett, Empress, Tuebrook, Liverpool; P. Excell, A/M, Odeon, Deal; S. Murdoch, Corona, Liverpool.

Theatre Anniversary Celebrations: J. Boddy, Regent, Great Yarmouth; L. Hodson, Rex, Stratford; P. Levine, R/M, Forum, Kentish Town; Manager, Regal, Wakefield.

Frenchie—Katie Did It: J. Crompton, A/M, Empire, Aldershot; F. Pearman, Odeon, Balham; A. Wheeler, A/M, Odeon, Reading.

Portrait of Clare: J. Lewis, Ritz, Horsham; A. Smith, A/M, Regent, Norwich.

Public Relations: J. Lewis, Ritz, Horsham; J. Roe, Regal, Kingston-on-Thames; J. Brown, A/M, Odeon, Taunton.

Bambi: J. Wilkinson, New Coliseum, Whitley Bay.

Sunset Boulevard: J. Hawke, Odeon, Ayr; J. Weedall, A/M, Odeon, Crewe; W. Gray, Regal, Kilmarnock.

The Fortunes of Captain Blood: J. Pease, A/M, Carlton, Tuebrook, Liverpool.

The Inspector General: E. Buckle, Casino, Rusholme.

Three Secrets: F. Pye, Regal, Southport.

The Astonished Heart: D. Hall, Gaumont, Chepstow.

Panic in the Streets: T. Warner Crook, Casino, Liverpool.

Let's Go to the Pictures Campaign: L. Hodson, Rex, Stratford.

Foyer Display: A. Battrick, Strand, Rideford.

Caged: A. Griffith, Carlton, Nottingham; S. Hudson, A/M, Capitol, Hanley.

Rogues of Sherwood Forest: A. Clark, A/M, Tredegar Hall, Newport, Mon.

Tillie's Punctured Romance: A. Clark, A/M, Tredegar Hall, Newport, Mon.

I Shall Return: D. Sullivan, Gaumont, Bournemouth.

Assignment in China: A. Clark, A/M, Tredegar Hall, Newport, Mon.

Her Favourite Husband—The Glass Mountain: K. Fletcher, A/M, Hippodrome, Colchester; D. McPhail, Pavilion, Motherwell.

The Daughter of Rosie O'Grady: D. Hughes, A/M, Regal, Cheltenham; P. Norman, R/M, Luxor, Eastbourne; R. Lee Morgan, Forum, Birmingham; H. Burge, Regal, Salisbury; S. Springfield, Palace, Eltham.

Gun Crazy: J. Hart, Grosvenor, Glasgow.

The Chiltern Hundreds: J. Thompson, Roxy, Bridlington.

A Life of Her Own: C. Lloyd-Davies, Gaumont, Wolverhampton.

Cairo Road: C. James, Regal, Dursley.

Highly Dangerous: J. Browne, Odeon, Yeovil; N. Rodgers, A/M, Odeon, Coventry; D. Wright, Odeon, Ipswich; J. Potter, Odeon, Leicester.

Harriet Craig—Between Midnight and Dawn: D. Sullivan, Gaumont, Bournemouth.

The Adventures of Ichabod and Mr. Toad—The Capture: H. Morris, Beacon, Smethwick.

Old Mother Riley, Headmistress—The Dream of Olwen: H. Morris, Beacon, Smethwick.

The Big Lift: H. Morris, Beacon, Smethwick

Waterfront: W. Fowler, Commodore, Liverpool.

The Damned Don't Cry: N. Dean, A/M, Astoria, Kirkdale, Liverpool.

Wabash Avenue: J. Dye, Empire, Dundee.

The Gunfighter: E. Meadows, Odeon, Whalley Range; D. Tompkins, A/M, Odeon, Plymouth.

The Dancing Years: J. Campbell, Olympia, Glasgow.

The Flame and the Arrow: R. Parker, Regal, Torquay.

"KINE."-MGM £500 CONTEST

Assistant Manager's Campaign Helps to Break Five-Year Record

SO COMPREHENSIVE was the publicity campaign carried out by assistant manager S. K. Jenkins for "Annie Get Your Gun" at the Regal, Chester, that new records for a five-day week were set up at that theatre.

Curry's Chester branch gave a full window and showroom display to Mobo toys and a large banner gave credit to the film, theatre and playdate, while Annie Oakley cut-outs suitably linked the merchandise with the film. An amusement arcade also framed its rifle range with a banner and cut-outs of Annie, the former stating "In our rifle range is Shootin', Rootin', Tootin' entertainment like MGM's 'Annie Get Your Gun' at the Regal all next week." In addition, there were tie-ups with a wide variety of shops from grocers to music stores.

Jenkins also arranged for a party of over-seventy's to attend the opening performance, and this was reported in the local Press. The sheriff of the city of Chester, Ald. Wickham, welcomed them from the stage and food parcels, labelled "A present from Annie Oakley," supplied by local storekeepers and regular patrons, were distributed. Afterwards, the manager, R. G. Francis, invited the oldest lady member present on to the stage, where his daughter presented her with a gift from God's Providence House.

The youngsters as well as the old folk helped to bring the film to the notice of the public when 1,000 children were seen parading the Chester streets wearing Indian headbands.

In addition, 27 darts clubs connected with local public-houses used special darts flights suitably overprinted, and 1,000 pictorial throwaways were distributed in the outlying districts.

For the Ladies

THE ORIGINAL costumes worn by Greer Garson and Cathy O'Donnell in "The Miniver Story" created a great deal of interest when they were displayed in connection with the showing of that film at the Savoy, Exeter. Assistant manager M. F. Melrose arranged for them to be displayed in the window of a ladies' costumiers in the main street. The firm also provided a special display for the foyer.

Another appeal to the ladies was the "Miniver Rose" perfume, a bottle of which was presented to the first lady patron each day. The theatre was sprayed daily with this perfume and full details displayed relating to the "Queen of Perfume" contest.

The interest of the men was attracted by three window displays in local outfitters built around a showcard showing Walter Pidgeon wearing his favourite tie. The other window displays included three tying up with the "Miniver Rose" perfume and one with the International Tea Company's stores.

The Chief Constable of Exeter was invited to the first night and his wife was presented with a bottle of "Miniver Rose" perfume.

Military Appeal

THE ANNIVERSARY of the "Battle of Bastogne" and the showing of "Battleground," at the Majestic, Durham, was purely coincidental, but it gave I. M. Drummond his opportunity for exploitation.

Two large display boards were prepared, one carrying a copy of the British 2nd Army Order of Battle, and the other an extract of the German Order for surrender and a description of the battle. In addition, there were stills from the film and an offer to any man who had served in one of the units mentioned in the order, to be the guest of the management at the opening of the film.

The local Army Recruiting Centre gave over its large window to this display, stills, quads and cut-outs of Van Johnson.

Various army (T.A.) units in the area co-operated and company commanders lectured their troops on the subject and all displayed film publicity in the drill halls.

Throwaways and postcards were widely distributed and an eye-catching foyer display, draped with British and American flags, completed the arrangements.

On the Scent

A COMPETITION in which patrons of the Granby, Reading, were invited to identify seven different kinds of perfume was organised by J. Murphy for "The Miniver Story."

The entry forms were throwaways carrying a personal message from Kay and Clem Miniver on one side and contest details on the other. On the back was a scene from the film. The seven sample bottles of perfume were sent by Zenobia, of Loughborough, with two large bottles of scent being given for the first two correct answers and six small bottles as consolation prizes.

One of the perfumes to be identified was the "Miniver Rose" perfume, and bottles of this were displayed, together with other material and stills supplied by the kinema, in four shop windows, as well as in the kinema's display window.

Right Dressing

A DRESS contest was arranged by manager A. H. T. Hodgson of the Rex, Stratford, with the co-operation of a leading fashion house for "The Miniver Story."

One entire large window was devoted to a display of ten dresses with contest rules and tie-up cards. In addition, 2,000 entry forms were distributed from the gown shop and kinema. Contestants were invited to place the dresses in order of popularity. Valuable prizes were offered, the first being a gown, donated by the participating firm, with cosmetics and guest tickets for runners-up. More than 600 entries were received and the awards were made from the stage of the theatre on Friday of playdate.

In addition, a "Miniver Rose" spot dance was held at the weekly dance at the Town Hall and winners were presented with prizes of "Miniver Rose Perfume."

Mannequin Contest

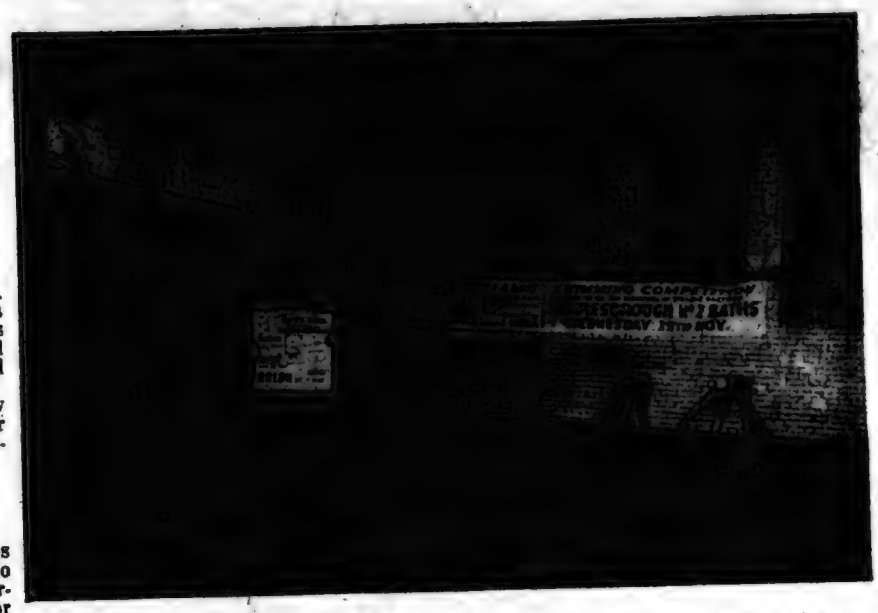
A MANNEQUIN competition was the opening gambit in manager Edgar Mitchell's campaign for "A Life of Her Own," at the Majestic, Leeds.

With the co-operation of the manager of the Locarno ballroom and the principal of a mannequin school, arrangements were made to distribute throwaways giving full details. Posters were displayed in the ballroom lounge, café and foyer—and a 20-ft. banner affixed to the ballroom balcony. Of the 23 entrants six were chosen for the final.

Scrambled Titles

A. MATTHEWS, a/m of the Westover, Bournemouth, devised a new kind of puzzle throwaway for "Three Little Words." Called "Chaotic Competition," it consisted of the scrambled titles of ten films in which Fred Astaire has appeared. Cash prizes, plus guest tickets, were offered for correct solutions and the contest was publicised by 3,000 throwaways distributed by local shopkeepers and the theatre.

A tie-up was arranged with a local tailor, a quad poster with film credits being flanked by three suits with suspended art cards with credits: "Three Little Words—Cowen's Made it." The film title was repeated four times along the baseboard of the window.



John Longbottom, Odeon, Middlesbrough, starts one of the heats in the Esther Williams swimming contest, which he promoted in association with a local factory, employing 3,000 women, for DUCHESS OF IDAHO (MGM)

Patrons were invited to vote on these fashions displayed in the foyer of the Odeon, Stourbridge. This contest for DUCHESS OF IDAHO (MGM) was arranged by D. H. Pass in conjunction with a newly-opened store

These are in the Running . . .

OTHER entries have been received as follows:—

"A Life of Her Own."—H. Bedford, Gaumont, Derby; R. Honeyman, Regent, Edinburgh; T. Phillips, Gaumont, Luton; T. B. Wilkins, Gaumont, Manchester; A. W. Carpenter, Gaumont, Barnstaple; H. V. Shatwell, Gaumont, Grimsby; D. S. McGregor, New Picture House, Edinburgh; J. H. Saunders, Hippodrome, Colchester; G. A. Howes, Gaumont, Salisbury; A. M. Edwards, Gaumont, Plymouth; G. James, Gaumont, Edinburgh; P. L. Woodley, Vaudeville, Reading.

"Annie Get Your Gun."—J. Lewis, Ritz, Horsham; F. W. Foulds, Danilo, Longbridge, Birmingham; L. A. Edwards, Ritz, Billericay; A. Whitfield-Jones, A/M, Capitol, Wallasey; R. G. Stephenson, Whiteladies, Bristol; A. E. Griffiths, Carlton, Nottingham; A. T. Fowle, Ritz, Maidstone; F. Roberts, Theatre Royal, Preston; H. Ingram, Regal, Rochdale; P. Freedman, Pavilion, Stirchley; A. Johnson, Pavilion, Sutton Coldfield.

"Duchess of Idaho."—F. Hughes, Odeon, Motherwell; S. Froud, Picture House, Monmouth; A. M. Dunn, Alhambra, Perth; F. Richmond, Odeon, Colwyn Bay; Miss L. Watt, Odeon, Coatbridge.

"Three Little Words."—R. Romaine, Regal, Darlington; J. J. Morgan, Ritz, Muswell Hill; C. D. Revis, Ritz, Leeds; J. H. Smith, Capitol, Forest Hill; D. Hughes, A/M, Regal, Cheltenham; F. Pye, Regal, Southport; R. Matthews, A/M, Regal, Camberwell; A. McCoy, Regal, Twickenham; S. Harvey, Ritz, Romford; G. Evill, Majestic, Romford; S. L. Sale, Granada, Dover; W. Wyatt, Ritz, Neasden; D. Bowden, Regal, Halifax.

"Key to the City."—W. H. Fowler, Commodore, Liverpool.

"The Miniver Story."—A. D. Smith, A/M, Regent, Norwich; J. A. Dixon, Regal, Chesterfield; P. Norman, A/M, Luxor, Eastbourne; T. Jones, Regal, Cheltenham; D. May, Bristol, Birmingham.

"Asphalt Jungle."—J. Sargeant, A/M, Ritz, Romford; N. Matthews, Ritz, Leyton; D. Bowden, Regal, Halifax.

"The Violent Hour."—S. Froud, Picture House, Monmouth.

"A Lady Without Passport."—J. Sargeant, A/M, Ritz, Romford.

"On the Town."—W. H. Fowler, Commodore, Liverpool.

"If You Feel Like Singing."—H. Clarkson, Gaiety, Manchester; D. May, Bristol, Birmingham.

"Ambush."—R. Osborne, Princesses, Crayford; W. H. Fowler, Commodore, Liverpool.

Trade Show Offers—January, 1951

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
*Adventurers, The ...	GFD	86 min.	A	7,663 ft.	Dennis Price, Jack Hawkins, Siobhan MacKenna	Very moderate British top-liner (C)	Jan 11	Not Fixed
Bandit General, The	International ...	78 min.	A	7,052 ft.	Paulette Goddard, Pedro Armendariz, Gilbert Roland	Outstanding fare, particularly for good and better-class halls (C)	Jan. 18	Floating
†Battle of Powder River	GFD	81 min.	A	7,358 ft.	Van Heflin, Yvonne De Carlo, Preston Foster	Very good "cowboy-Indian" fare (CC)	Jan. 25	Mar. 5
*Blackmailed	GFD	85 min.	A	7,611 ft.	Mai Zetterling, Fay Compton, Dirk Bogarde	Above-average British "thriller" (NC)	Jan. 25	Feb. 19
Born Yesterday ...	Columbia ...	103 min.	A	9,199 ft.	Judy Holliday, William Holden, Broderick Crawford	Excellent light booking (C)	Jan. 25	Not Fixed
Cinderella (Cenerentola)	Archway ...	99 min.	U	8,910 ft.	Lori Randi, Gino Del Signore, Afro Poli	Title proposition for very specialised halls (CC) ...	Jan. 18	Not Fixed
*Dark Man, The ...	GFD	90 min.	A	8,186 ft.	Natasha Parry, Edward Underdown, Maxwell Reed	Excellent British "thick-ear" (C)	Jan. 25	Feb. 26
Fat Man, The	GFD	75 min.	A	6,958 ft.	J. Scott Smart, Julie London, Rock Hudson	Good "double bill" (C)	Jan. 18	Mar. 5
Fighting Renegade, The	H & S Films ...	55 min.	U	4,974 ft.	Tim McCoy, Joyce Bryant, Ben Corbett	Moderate matinee filler (C)	Jan. 11	Immediate
Fools Awake	Columbia ...	75 min.	U	6,859 ft.	Gene Autry, Gloria Henry, "Champion"	Safe star "outdoors" (CC)	Jan. 4	Feb. 5
Forgery	AB-Pathe ...	74 min.	A	6,772 ft.	Don DeFore, Andrea King, George Tobias	Good "thick-ear" (C)	Jan. 18	Jan. 22
Girls Behind Bars (Madchen Hinter Gittern) ...	Blue Ribbon	90 min.	A	8,200 ft.	Petra Peters, Richard Haussler	Very good advanced-hall booking (NC)	Jan. 18	Not Fixed
Grounds for Marriage ...	MGM	90 min.	U	8,046 ft.	Van Johnson, Kathryn Grayson, Paula Raymond	Moderate light booking (CC)...	Jan. 25	Feb. 12
*Hello, London ...	Perfection Films	49 min.	U	4,500 ft.	Joe Davis, Harry Tate, jun., Slim Allen	Passable quota for minor halls (CC)	Jan. 11	Not Fixed
*Into the Blue	British Lion ...	83 min.	U	7,597 ft.	Michael Wilding, Odile Versois, Jack Hulbert	Capital star comedy booking (CC)	Jan. 4	Jan. 29
†Kim	MGM	112 min.	U	10,129 ft.	Errol Flynn, Dean Stockwell, Paul Lukas	Box-office certainty for all classes and ages (CC) ...	Jan. 18	Mar. 5
Life Begins Tomorrow (La Vie Commence Demain)	Blue Ribbon	90 min.	X	8,003 ft.	Jean-Pierre Aumont	Ticklish booking, even for sponsored halls (NC) ...	Jan. 18	Not Fixed
*Lucky Mascot	United Artists	84 min.	A	7,620 ft.	Carroll Levis, Carole Landis, Avril Angers	Capital British booking (C)	Jan. 11	Not Fixed
Man Who Cheated Himself, The	20th Century-Fox	80 min.	A	7,256 ft.	Lee J. Cobb, Jane Wyatt, John Dall	Very good "programmer" (NC)	Jan. 18	Feb. 19
No Holiday (Plus de Vacances Pour le Bon Dieu)	GFD	82 min.	A	7,429 ft.	Les Petits, Poulbots, Armontel, Laurence Aubrey	Good family hall booking (C)	Jan. 11	Not Fixed
Outlaw Country ...	Falcon ...	71 min.	U	6,488 ft.	Lash La Rue, Fuzzy St. John, Nancy Saunders	"Second" mainly for the unsophisticated (CC) ...	Jan. 25	Not Fixed
Radar Secret Service ...	Exclusive ...	57 min.	U	5,172 ft.	John Howard, Adele Jergens, Tom Neal	Reliable "second" for most halls (CC)	Jan. 18	Jan. 29
Rawhide	20th Century-Fox	85 min.	A	7,713 ft.	Tyrone Power, Susan Hayward, Hugh Marlowe	Very good "real life" western (C)	Jan. 25	April 2
*Red Duster, The ...	International ...	34 min.	U	3,073 ft.	Commentary by D. McDonald-Hobley	Useful quota "fill-up" (CC)...	Jan. 25	Floating
Return of Jesse James, The	Exclusive ...	74 min.	U	6,752 ft.	John Ireland, Ann Dvorak, Henry Hull	Good "he-man" western (CC)	Jan. 18	Not Fixed
Rimfire	Exclusive ...	64 min.	A	5,802 ft.	James Millican, Mary Beth Hughes, Victor Kilian	Good "second" (NC)	Jan. 25	Feb. 5
*Rossiter Case, The ...	Exclusive ...	75 min.	A	6,828 ft.	Helen Shingler, Clement McCallin, Sheila Burrell	Reliable British "programmer" (C)	Jan. 18	Jan. 29
*Second Mate, The ...	ABFD ...	75 min.	U	6,839 ft.	Gordon Harker, Graham Moffatt, David Hannaford	Acceptable screen "children's hour" (CC)	Jan. 11	Not Fixed
Straight Shooter ...	H & S Films ...	59 min.	U	5,319 ft.	Tim McCoy, Julie Sheldon, Ben Corbett	Not recommended (CC)	Jan. 11	Immediate
*Take Me to Paris ...	ABFD ...	71 min.	U	6,472 ft.	Albert Modley, Claire Guibert, Bruce Seton	Quota title "second," solely for the unsophisticated (CC)	Jan. 11	Floating
Tattooed Stranger, The	RKO-Radio ...	63 min.	A	5,785 ft.	John Miles, Patricia White, Walter Kinsella	Good "second" (C)	Jan. 18	Not Fixed
Texas Wildcats	H & S Films ...	58 min.	U	5,309 ft.	Tim McCoy, Joan Barclay, Ben Corbett	Very moderate club offering (C)	Jan. 11	Immediate
*Traveller's Joy	GFD	78 min.	A	7,029 ft.	Googie Withers, John McCallum, Yolande Donlan	Passable British light booking (CC)	Jan. 18	April 9
Trigger Fingers	H & S Films ...	56 min.	U	5,054 ft.	Tim McCoy, Joyce Bryant, Ben Corbett	Senile western (CC)	Jan. 11	Immediate
Undercover Girl ...	GFD	74 min.	A	6,796 ft.	Alexis Smith, Scott Brady, Edmund Ryan	Good average "double bill" (C)	Jan. 4	Feb. 5
Volpone	GCT	98 min.	A	9,000 ft.	Harry Baur, Louis Jouvet ...	Very good advanced-hall booking (NC)	Jan. 18	Not Fixed
Walk Softly, Stranger	RKO-Radio	81 min.	A	7,301 ft.	Joseph Cotten, Valli, Spring Byington	Moderate star "programmer" (NC)	Jan. 18	Feb. 12
Watch the Birdie ...	MGM	70 min.	U	6,381 ft.	Red Skelton, Arlene Dahl, Ann Miller	Capital "double bill" (CC)	Jan. 25	Feb. 12
We Want a Child	Renown ...	100 min.	—	8,954 ft.	Ruth Brejnholm, Jorgen Reenberg, Ib Schonberg	Title catchpenny, solely for specialised and "floating population" halls (NC)	Jan. 4	Not Fixed
*Wherever She Goes ...	ABFD ...	80 min.	U	7,300 ft.	Suzanne Parratt, Nigel Lovell, Muriel Steinbeck	Ticklish quota (CC)	Jan. 11	Not Fixed

REISSUES

REISSUES

Abilene Town	...	...	Apex	...	89 min.	A	Randolph Scott, Ann Dvorak, Edgar Buchanan
Booloo	...	...	Paramount	...	59 min.	A	Colin Tapley, Jayne Regan, Michio Ito
Broadway Big Shot	...	...	Renown	...	64 min.	U	Ralph Byrd, Virginia Vale, William Halligan
Dawn Express	...	...	Renown	...	65 min.	A	Michael Whalen, Anne Nagel, William Bakewell
Ignace	...	...	Blue Ribbon	...	110 min.	A	Fernandel, Charpin, Saturnin Fabre
†Jolson Story, The		...	Columbia	...	129 min.	U	Larry Parks, Evelyn Keyes, William Demarest
Man in the Iron Mask, The			ABFD	...	99 min.	A	Louis Hayward, Joan Bennett, Warren William
*When You Come Home			Butcher's	...	78 min.	U	Frank Randle, Leslie Sarony, Leslie Holmes

*Wherever She Goes ... ABFD ... 80 min. U 7,300 ft. Suzanne Steinbeck

(NO) Not for Children. † In Colour.

(GC) Excellent for Children. (O) Suitable for Children. * British Picture.

Abilene Town	Jan. 25	Not Fixed
Booloo	Jan. 18	Feb. 26
Broadway Big Shot	Jan. 18	Floating
Dawn Express	Jan. 18	Floating
Ignace	Jan. 18	Not Fixed
†Jolson Story, The	Jan. 18	Not Fixed
Man in the Iron Mask, The	Jan. 11	Not Fixed
*When You Come Home	Jan. 11	Feb. 1

Jim Lawler, publicity manager of Shaw Brothers, Singapore, Jack Sharp, general manager, and Nonee Sen, Columbia manager, with the float which was one of the big attractions in their campaign for GIRL OF THE YEAR (Columbia)

Fairground Tale from Butcher's

SHORTLY to be trade shown by Butcher's is "There is Another Sun," which was completed not long ago at Nettlefold.

The stars are Susan Shaw, Maxwell Reed and Laurence Harvey, and the story is set mainly in a fairground, with adventures on the "Wall of Death" and in a boxing booth.

Also coming is "Scarlet Thread," a drama, which stars Kathleen Byron, Laurence Harvey and Sidney Tafler.

Eros Set Trade Show for "Ski Patrol"

Drama of a small group of ski-troops struggling for existence against the enemy is offered by Eros in "Ski Patrol," starring Philip Dorn and Luli Deste. The picture is the unique story of a group of mountain skiers who, when their village is threatened by obliteration at the hands of an advancing enemy, band together to protect their homes, facing the icy hazards and modernly equipped enemy in the face of heavy odds.

It will be trade shown at Studio One, Oxford Street, W.1, on February 8, at 10.30 a.m.

Columbia's Action Musical

The London trade show of Columbia's action musical, "Harmony Inn," will take place on Wednesday, February 7, at 10.30 a.m. in the Columbia Private Theatre, 139, Wardour Street, W.1.

Roy Acuff heads the cast, and the Smoky Mountain Boys, the Modernaires, Dove O'Dell, Jacqueline Thomas, Bill Edwards, George Cleveland, Lloyd Corrigan, and William Frawley are also featured.

D. & P. SURPLUS FOR SALE

A QUANTITY of furniture, fixtures and fittings removed from first-class West End offices, and set furnishings which are now surplus to requirements at Denham and Pinewood studios, is being sold by auction by Goddard and Smith, at Islington studios on March 13 and 14.

Particularly to be noted are some very fine curtains, an antique boardroom table with chairs en suite, cameras, lighting equipment and domestic electric light fittings, including gilt and crystal chandeliers and silk shades. Also included is an electric refrigerator, a Hoover cleaner, 12v. batteries, Leica and other still cameras.

Owing to the wide variety of articles and equipment, the sale is of wide general interest, as many of the lots will be useful for either domestic or commercial purposes.

HIGH WYCOMBE BALL

It is estimated that the CTBF will benefit by over £120 as a result of High Wycombe's fourth annual film ball held at the High Wycombe Town Hall last week.

About 550 people attended. Coinciding with the occasion was the 21st birthday anniversary of the Odeon, High Wycombe, and at midnight a large imitation silver key was presented to Nigel F. Lockyer, the manager, by the Mayor of High Wycombe.

R. H. Turton, CMA District Manager, and Drummond Scott, assistant secretary CTBF, were present. The organising committee included Nigel F. Lockyer, Thomas Allan, manager, Rex; Arthur Allan, manager, Palace; Mrs. Abelson, proprietress, Grand; Harry Smith, A/M, Odeon, and Mrs. W. J. O'Connor, JP.

Petula Clark, who recently completed her first straight dramatic role in the hospital film "White Corridors" at Pinewood, will attend the Cinema Exhibitors' Association ball in Burslem, Staffs, on February 7.

SHOWMANSHIP IN SINGAPORE

Spectacular Campaign for "Girl of the Year"

JIM LAWLER, publicity manager of Shaw Brothers, Singapore, forwards details of a spectacular publicity campaign for Columbia's "Girl of the Year," with the comment: "To remind our colleagues in England that we, too, go in for showmanship on a grand scale."

The campaign was a co-operative effort on the part of Nonee Sen, Columbia's Singapore and Federation manager, Jack Sharp, general manager, Shaw Brothers, and Lawler.

To start the campaign, a "Girl of the Year" ball was organised at Singapore's Civic Centre, the Victoria Memorial Hall, in aid of the Services Welfare Fund. With the help of Singapore's largest newspaper group, 12 girls were selected to represent the 12 months of the year, and the costumes made for them were based on the calendar sequence in the film. The whole show was beautifully staged, and in addition to the first, second and third prize-winners, all the girls received prizes. Some 1,500 people attended the ball, including the Services chiefs and their wives and civic dignitaries. The event was given a great deal of Press publicity, some of the vernacular papers devoting whole pages to photographs.

The ball was followed by shop tie-ups, radio programme and Press advertising. For the first time in Singapore a float was paraded round the town with four girls wearing costumes used at the ball.

Hope Still for Bushey Restart

Negotiations are still going on in the effort to revive the production of "The Feast of the Ravens," which started at Bushey Studios on January 8 and stopped a week later as a result of a financial disagreement between the sponsoring partners, John Barry and Dennis Lorraine, who are no longer associated.

John Barry told the KINE. on Tuesday that he hoped production would restart before the end of this month. He was now negotiating for a new financial and distribution set-up, and was optimistic of the prospects. He added that he had kept in close touch with the unions concerned, and they had been very helpful.

Robin Hood Todd

British star Richard Todd has been chosen to play the name part in "Robin Hood," which RKO-Radio-Walt Disney British is to put into production here on May 1, in Technicolor. Robert Newton will be Friar Tuck.

Producer Perce Pearce, who made "Treasure Island," is now over here and is looking for a suitable actress for Maid Marian. Walt Disney will be coming over later to take an active part in the production.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 4d. per word
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All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

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WANTED. — Manager, Alhambra Cinema, Shotton, near Chester (Grade 4), no Sundays.—Apply, in writing, giving experience and references, to Alhambra, (Deeside), Ltd., Plaza Cinema, Queensferry.

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RKO-RADIO PRODUCT—contd.

Jane Russell and Robert Mitchum are co-starred in "His Kind of Woman," and Jane Russell is also teamed with Frank Sinatra and Groucho Marx in "It's Only Money," a comedy with music; and with George Brent in "Montana Belle," an outdoor drama in Trucolor.

Bette Davis, star of "All About Eve," will make her next appearance in a Skirball-Manning production, "Payment on Demand." Barry Sullivan is her co-star.

"The Company She Keeps" is a picture full of suspense and action. Its triple stars are Lizabeth Scott, Jane Greer and Dennis O'Keefe. Dana Andrews is the star in "The Gaunt Woman," a drama of suspense.

One of the most unusual projects on the RKO schedule is "The Thing," which Howard Hawks is making. Robert Mitchum, Ava Gardner and Melvyn Douglas are co-starred in "My Forbidden Past," which has colourful and unusual backgrounds. "Best of the Bad Men," in Technicolor, co-stars Robert Ryan, Claire Trevor, Robert Preston and Jack Buetel.

Dick Powell and Rhonda Fleming are the co-stars in "Cry Danger," which is an action drama. "Sons of the Musketeers" co-stars Cornel Wilde and Maureen O'Hara in a Technicolor subject of general appeal. "Jet Pilot" brings John Wayne back to the RKO fold. The Technicolor production is an all-action offering. Janet Leigh is Wayne's co-star.

British Production

RKO will shortly show to the trade the recently completed Ray Milland British starring picture, "White Heather." A David Rose presentation for Coronado Pictures, directed by Jacques Tourneur and produced by John Harrison, it has Patricia Roc, Hugh Sinclair and Marius Goring also in the cast.

For the future there are the pictures which Jerry Wald and Norman Krasna are preparing; the new Danny Kaye/Moira Shearer film, based on the life of Hans Christian Andersen from Goldwyn; Walt Disney's "Alice in Wonderland," and subjects from Sol Lesser and Skirball-Manning.

"Out of Business if Tax is Not Reduced"

Continued from page 7

mittee and John W. Davies for their support during his term of office.

Mr. Fligelstone then proposed that J. W. Perry should be elected branch chairman. This was seconded by Mr. Dewes.

Proposing a vote of thanks to the retiring chairman, Sir Sidney Clift said that he had been associated with Mr. Fligelstone for many years and could speak highly of his knowledge, thoughtfulness and efficiency. It's a great honour to be elected chairman of the London branch—the leading branch in the country—and Mr. Fligelstone had answered the call willingly, with a determination to do a magnificent job of work. S. K. Lewis seconded.

J. W. Davies nominated C. H. V. Brown as vice-chairman, and this was seconded by Sidney France. Tommy France was unanimously re-elected treasurer. The trustees, Mr. Fligelstone, Morris Levy and C. A. Mathes were re-elected, and with the chairman will form the finance committee.

The following were elected to the committee: A. Bacal, Cecil G. Bernstein, Victor Chapman, Sir Sidney Clift, J. W. Davies, Major Alfred Davis, Jack Davis, R. H. Dewes, L. B. Fancourt, Theo. H. Fligelstone, Sidney France, A. Freedman, D. J. James, Morris M. Levy, S. K. Lewis, C. A. Mathes, Lou Morris, W. Southan Morris, D. Rafer, J. Arthur Rank, Capt. M. Sheckman, M. Shipman, F. Sparkes, J. D. Tutin, Dennis C. Walls.

The general council delegates are: C. G. Bernstein, J. W. Davies, R. H. Dewes, L. B. Fancourt, Theo H. Fligelstone, Thomas France, S. K. Lewis, C. A. Mathes, J. W. Perry, J. Arthur Rank, F. Sparkes, and J. D. Tutin.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Mon., Feb. 5	2.30	Everyman ...	La Regle Du Jeu	Fairsham ...	Paulette Dubost	A
Tues., ,, 6	10.30	Rialto ...	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 6	10.30	Studio One ...	The Mask and the Sword... ...	International	Viveca Lindfors	U
Wed., ,, 7	10.30	Private Theatre	Harmony Inn	Columbia ...	Roy Acuff ...	U
,, ,, 7	10.30	Rialto ...	The Late Edwina Black	Independent...	David Farrar ...	A
,, ,, 7	10.30	Studio One ...	Arabian Nights (Reissue)... ...	Eros ...	Sabu	A
,, ,, 7	10.30	Private Theatre	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt ...	—
Thur., ,, 8	10.30	Rialto ...	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 8	10.30	Studio One ...	Ski Patrol	Eros ...	Philip Dorn ...	A
Fri., ,, 9	10.30	Rialto	The Long Dark Hall	British Lion	Rex Harrison ...	—
,, ,, 9	10.30	Studio One ...	One Wild Oat	Eros	Robertson Hare...	A
,, ,, 9	10.30	Private Theatre	Six Shorts	Columbia ...		—
			BIRMINGHAM.			
Tues., Feb. 6	10.30	West End ...	Our Very Own	RKO-Radio	Ann Blyth ...	U
,, ,, 6	10.30	Futurist ...	The Mask and the Sword... ...	International	Viveca Lindfors	U
,, ,, 6	10.30	Scala	Arabian Nights (Reissue) ...	Eros	Sabu	A
Wed., ,, 7	10.30	Scala	Gambling House	RKO-Radio	Victor Mature ...	A
,, ,, 7	10.30	Forum	The Late Edwina Black	Independent...	David Farrar ...	A
Thur., ,, 8	10.30	West End ...	The Great Missouri Raid ...	Paramount ...	Wendell Corey ...	A
,, ,, 8	10.30	Forum	One Wild Oat	Eros	Robertson Hare...	A
Fri., ,, 9	10.30	West End ...	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
			CARDIFF.			
Tues., Feb. 6	10.30	Empire	Our Very Own	RKO-Radio	Ann Blyth ...	U
,, ,, 6	10.30	Capitol	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 6	10.30	Park Hall ...	Arabian Nights (Reissue) ...	Eros	Sabu	A
Wed., ,, 7	10.30	Park Hall ...	Atom Man Versus Superman— Episodes 1, 2, 3 and 15, inclusive	Columbia ...	Kirk Alyn ...	U
,, ,, 7	10.30	Empire ...	The Great Missouri Raid ...	Paramount ...	Wendell Corey ...	A
,, ,, 7	10.30	Odeon	Curley ; Festival of Sport ...	Eros	Larry Olsen ...	U
Thur., ,, 8	10.30	Park Hall ...	Gambling House	RKO-Radio	Victor Mature ...	A
,, ,, 8	10.30	Olympia ...	One Wild Oat	Eros	Robertson Hare...	A
Fri., ,, 9	10.45	Park Hall ...	The Mask and the Sword... ...	International	Viveca Lindfors	U
,, ,, 9	10.30	Olympia ...	The Late Edwina Black	Independent...	David Farrar ...	A
,, ,, 9	10.30	Empire ...	The Mating Season	Paramount ...	John Lund ...	U
			GLASGOW.			
Tues., Feb. 6	10.30	Playhouse ...	Our Very Own	RKO-Radio	Ann Blyth ...	U
,, ,, 6	10.30	Gaumont ...	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 6	10.30	Regal	Manon	Grand National	Cecile Aubry ...	X
Wed., ,, 7	10.30	Regal	The Late Edwina Black	Independent...	David Farrar ...	A
Thur., ,, 8	10.30	Gaumont ...	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 8	10.30	La Scala ...	Arabian Nights (Reissue) ...	Eros	Sabu	A
Fri., ,, 9	10.30	La Scala ...	Gambling House	RKO-Radio	Victor Mature ...	A
,, ,, 9	10.30	Gaumont ...	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 9	10.30	Regal	One Wild Oat	Eros	Robertson Hare...	A
			LEEDS.			
Tues., Feb. 6	10.30	Scala	Cinderella	RKO-Radio		U
,, ,, 6	10.30	Tower ...	Arabian Nights (Reissue) ...	Eros	Sabu	A
Wed., ,, 7	10.30	Scala	Our Very Own	RKO-Radio	Ann Blyth ...	U
,, ,, 7	10.30	Odeon	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 7	10.30	Ritz	One Wild Oat	Eros	Robertson Hare...	A
Thur., ,, 8	10.30	Scala	The Mysterious Desperado ...	RKO-Radio	Tim Holt ...	—
,, ,, 8	10.30	Odeon	Ski Patrol	Eros	Philip Dorn ...	A
Fri., ,, 9	10.30	Scala	Gambling House	RKO-Radio	Victor Mature ...	A
,, ,, 9	10.30	Ritz	The Late Edwina Black	Independent...	David Farrar ...	A
			LIVERPOOL.			
Tues., Feb. 6	10.30	Trocadero ...	Our Very Own	RKO-Radio ...	Ann Blyth ...	U
,, ,, 6	10.30	Odeon	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 6	10.30	Forum	The Third Visitor	Eros	Sonia Dresdel ...	A
Wed., ,, 7	10.30	Odeon	Gambling House	RKO-Radio ...	Victor Mature ...	A
,, ,, 7	10.30	Forum	The Late Edwina Black	Independent...	David Farrar ...	A
Thur., ,, 8	10.30	Scala	Cinderella	RKO-Radio		U
,, ,, 8	10.30	Trocadero ...	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 8	10.30	Forum	Arabian Nights (Reissue) ...	Eros	Sabu	A
Fri., ,, 9	10.30	Scala	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt ...	—
,, ,, 9	10.45	Majestic ...	The Mask and the Sword... ...	International	Viveca Lindfors...	U
,, ,, 9	10.30	Odeon	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 9	10.30	Forum	Curley ; Festival of Sport ...	Eros	Larry Olsen ...	U
			MANCHESTER.			
Tues., Feb. 6	10.30	Gaumont ...	Our Very Own	RKO-Radio ...	Ann Blyth ...	U
,, ,, 6	10.45	Oxford ...	The Mask and the Sword... ...	International	Viveca Lindfors...	U
,, ,, 6	10.45	Gaiety	Ski Patrol	Eros	Philip Dorn ...	A
Wed., ,, 7	10.30	Oxford St. ...	Cinderella	RKO-Radio ...		U
,, ,, 7	10.45	Deansgate ...	The Late Edwina Black	Independent...	David Farrar ...	A
,, ,, 7	10.45	Gaumont ...	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 7	10.45	Theatre Royal	Frontier Badmen (Reissue) ...	Eros	Robert Paige ...	U
Thur., ,, 8	10.30	Oxford St. ...	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt ...	—
,, ,, 8	10.30	Odeon	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 8	10.45	Deansgate ...	Nightmare (Reissue)	Eros	Brian Donlevy ...	A
Fri., ,, 9	10.30	Oxford St. ...	Gambling House	RKO-Radio ...	Victor Mature ...	A
,, ,, 9	10.30	Odeon	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 9	10.45	Theatre Royal	The Devil's Pipeline (Reissue) ...	Eros	Richard Arlen ...	A
,, ,, 9	10.30	Gaiety	The Rossiter Case ; Motor Patrol	Exclusive ...	Helen Shingler ...	A
			NEWCASTLE.			
Tues., Feb. 6	10.30	Pavilion ...	Our Very Own	RKO-Radio ...	Ann Blyth ...	U
,, ,, 6	10.30	Odeon	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
,, ,, 6	10.30	Essoldo ...	A Walk in the Sun	Eros	Dana Andrews ...	A
Wed., ,, 7	10.30	Haymarket ...	The Late Edwina Black	Independent...	David Farrar ...	A
,, ,, 7	10.30	Queens	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 7	10.30	Essoldo ...	Arabian Nights (Reissue) ...	Eros	Sabu	A
Thur., ,, 8	10.30	Essoldo ...	Gambling House	RKO-Radio ...	Victor Mature ...	A
,, ,, 8	10.30	Odeon	I'll Get You for This	Independent	George Raft ...	A
Fri., ,, 9	10.30	Stoll	Passionnelle	Grand National	Odette Joyeux ...	X
			NOTTINGHAM.			
Tues., Feb. 6	10.30	Scala	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt ...	—
Wed., ,, 7	10.30	Scala	Our Very Own	RKO-Radio ...	Ann Blyth ...	U
Thur., ,, 8	10.30	Scala	Gambling House	RKO-Radio ...	Victor Mature ...	A
			SHEFFIELD.			
Tues., Feb. 6	10.30	Cinema House	Our Very Own	RKO-Radio ...	Ann Blyth ...	U
,, ,, 6	10.30	Union St. P.P....	Arabian Nights (Reissue) ...	Eros	Sabu	A
Wed., ,, 7	10.30	Cinema House	The Mysterious Desperado ...	RKO-Radio	Tim Holt ...	—
,, ,, 7	10.30	Gaumont ...	Ski Patrol	Eros	Philip Dorn ...	A
Thur., ,, 8	10.30	Cinema House	One Wild Oat	Eros	Robertson Hare...	A
Fri., ,, 9	10.30	Cinema House	Gambling House	RKO-Radio ...	Victor Mature ...	A

HIGHLIGHTS OF LONDON SHOWS

As a guide to exhibitors the films to be trade shown in London are briefly described below.

"La Regle Du Jeu" (*Fairsham*).—French drama with English sub-titles, describing the personal relationships of a group of people at a week-end in a country chateau.

"Pandora and the Flying Dutchman" (*British Lion-Independent*).—Technicolor drama set in Spain, based on the legend of the Flying Dutchman.

"The Mask and the Sword" (*International*).—Period adventure drama set in 14th-century Sweden, of romance between a nobleman and a gypsy girl.

"Harmony Inn" (*Columbia*).—Musical, in which Roy Acuff and his Smokey Mountain Boys help the owner of an inn to recover lost diamonds.

"The Late Edwina Black" (*British Lion-Independent*).—Drama about two lovers innocently involved with the law after an "unnatural death."

"Arabian Nights" (*Eros*).—Technicolor adventure story of old Bagdad, first reviewed in KINE. January 28, 1943.

"I'll Get You for This" (*British Lion-Independent*).—Thriller, based on James Hadley Chase's book of the same title.

"Ski Patrol" (*Eros*).—Drama about a group of ski-fighters defending their country against enemy forces.

"One Wild Oat" (*Eros*).—Comedy of two fathers who cause domestic chaos when blackmailing each other in order to prevent their respective children from marrying.

"The Long Dark Hall" (*British Lion-Independent*).—Drama of a man wrongfully accused of murder.

"Korea Patrol" (*Monarch*).—War drama about a patrol of five GI's ordered to destroy a bridge to prevent the enemy advancing to a strategic perimeter.

"Forbidden Jungle" (*Monarch*).—Jungle adventure story of a search made by a big-game hunter for a missing heir.

"The Mysterious Desperado" (*RKO-Radio*).—Western drama centred upon a Californian ranch, a murdered man and a missing heir.

GENERAL RELEASES FOR FEB. 5

Columbia.—"Last of the Buccaneers," American (U), 7,081 feet; "Fools Awake," American (U), 6,859 feet.

GFD.—"Harvey," American (U), 9,377 feet; "Undercover Girl," American (A), 6,796 feet.

MGM.—"To Please a Lady," American (U), 8,234 feet.

RKO-Radio.—"Where Danger Lives," American (A), 7,210 feet; "Born to be Bad," American (A), 8,425 feet.

Warner.—"The Glass Menagerie," American (U), 9,634 feet.

LATE EXTRA

Thursday, February 1.

10.30 a.m., Academy, Oxford Street.—"Sunday in August" (Film Traders).

Friday, February 2.

5.10 p.m., Berkeley, Tottenham Court Road.—"L'Assassinat du Pere Noel" ("The Murder of Father Xmas") (Blue Ribbon).

C. Collins Dead

CHARLES COLLINS, managing director of the Queen's circuit, died at Wallasey, last week. The circuit comprises theatres in Wallasey, Liverpool, Waterloo, Warrington, and Ashton-in-Makerfield.

Coun. R. P. Rutherford, general manager of the Queen's circuit, and representatives of the individual theatres attended the funeral at Stockport Borough Cemetery on January 25.

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THEY DO SAY LAUGH AND GROW FAT—SO

Let's Go to the Pictures!

(Box-office wise SHOWMEN will have booked a 20th Century-Fox Comedy!)

MISTER 880
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ALL ABOUT EVE

Triumphant Paramount

CONSULT YOUR PATRONS
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YOU WILL BOOK
British Paramount News

DAILY VARIETY DAILY

Vol. 70 No. 19 Hollywood (28) California, Wednesday, January 3, 1951 13 Ten Cents

'Samson' Year's Boxoffice Champ; MGM Top Studio

New York, Jan. 2.—The film industry has crowned a new box-office champion in Cecil B. DeMille's "Samson and Delilah," top 1950 moneymaker. With an estimated eventual domestic gross of $11,000,000, the Paramount release far outdistanced all competition. It also nudged "Best Years of Our Lives" and "Duel in the Sun" from the show spot as number three revenue-producer in the industry's history, trailing only "Birth of a Nation" and "Gone with the Wind."

'Battleground' 2nd, 'Mines' 3rd

Dwarfed in comparison but still formidable in their own rights were Metro's "Battleground," with $4,550,000, and "King Solomon's Mines," with $4,400,000; and 20th-Fox's "Cheaper by the Dozen," with $4,325,000.

Other 1950 releases that made the select $4,000,000-plus circle were Metro's "Annie Get Your Gun," $4,200,000; Walt Disney-RKO's "Cinderella," $4,150,000; and Metro's "Father of the Bride," $4,150,000.

All of the above figures are expert projections, based on engagements played by the films to the end of the year, of grosses eventually realized in the U.S. and Canada.

The Top-Grossers Of 1950

Following are the films sent into release during 1950 that promise to gross $1,250,000 or more in domestic (U. S. and Canadian) film rentals. Included are all films which have played a sufficient number of engagements to make possible an accurate estimate of the coin the distributor will receive. Any film not included, it can thus be assumed, will not earn $1,250,000. *Pictures with too few dates at the year's end for estimating total returns include Warners' "West Point Story" and "Dallas," Paramount's "Mr. Music," 20th's "For Heaven's Sake," UA's "Cyrano de Bergerac" and "Sound of Fury," RKO's "Mad Wednesday" and Metro's "Kim."*

		Par	$11,000,000
1.	Samson and Delilah	MGM	4,550,000
2.	Battleground	MGM	4,400,000
3.	King Solomon's Mines	20th	4,325,000
4.	Cheaper By the Dozen	MGM	4,200,000
5.	Annie Get Your Gun	RKO	4,150,000

'SAMSON' YEAR'S BOX-OFFICE CHAMP!
THE TREMENDOUS SUCCESS OF THE DUAL PRESENTATION AT THE PLAZA AND CARLTON THEATRES WILL BE MULTIPLIED THOUSANDS OF TIMES BY THE MILLIONS THROUGHOUT THE NATION WHO WILL WANT TO
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